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James Francis Cooke

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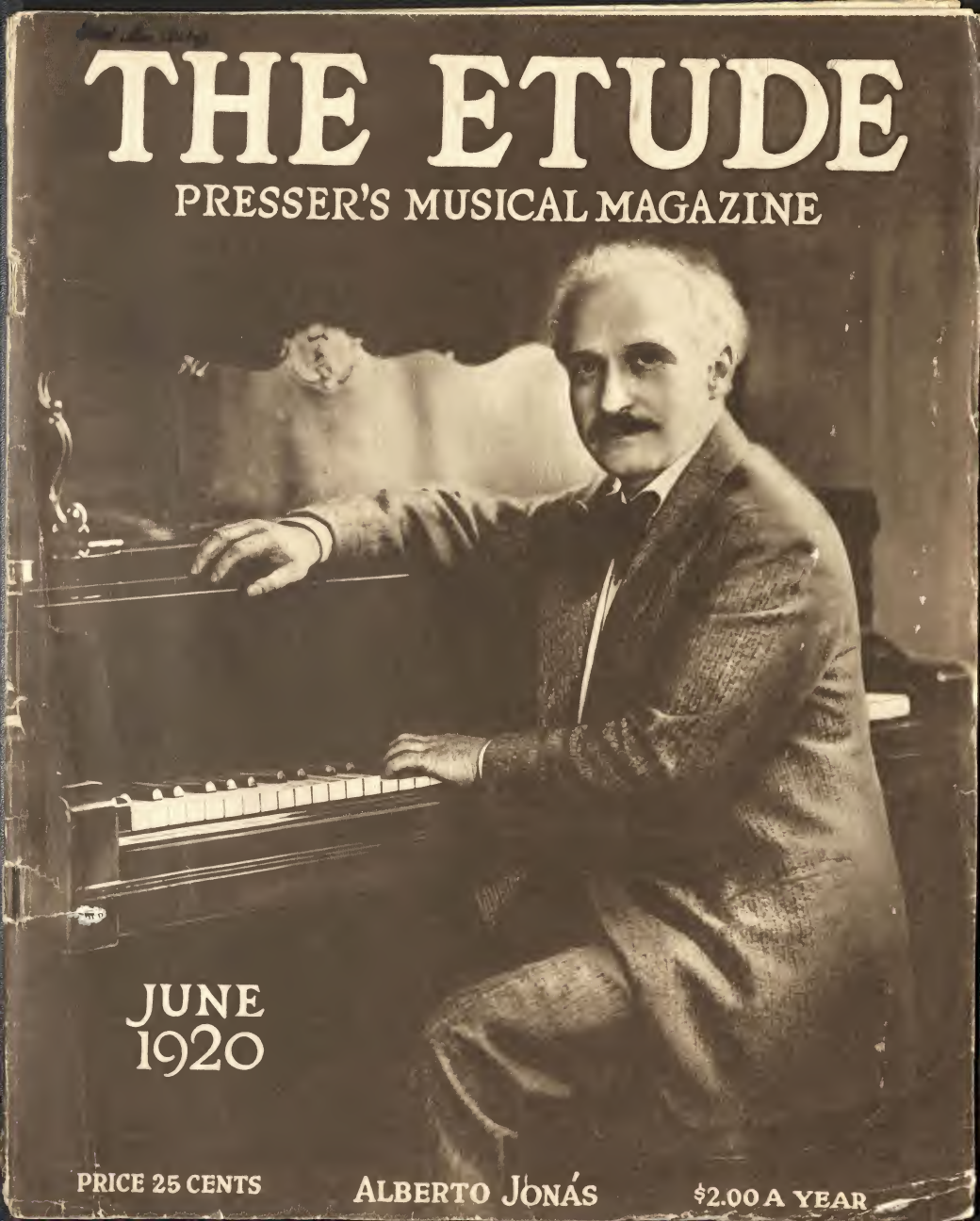
PRESSER'S MUSICAL MAGAZINE



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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XXXVIII No. 6 JUNE 1920

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The World of Music

Two more American singers have been engaged for next season at the Metropolitan. It is said, that Florence Hinkle and Alice Nielsen. This would seem to be a step in the right direction if American singers are to be given as serious consideration as foreign singers in times only just past.

Syracuse, N. Y., has formed an association to present operas in that city under the best possible auspices, with native singers in combination with visiting artists.

Henri Rabaud, the French composer and conductor, who directed the Boston Symphony Orchestra for a single season, has been appointed Director of the Paris Conservatoire, in place of M. Gabriel Faure, who has retired from that post in consequence of ill health.

Puccini's latest opera, *Sua Altezza Sly,* is nearly completed.

Tschaikowsky's opera, *Eugene Onégin,* was produced last season for the first time in America by the Metropolitan forces.

Convicts in some of the prisons in the United States have music at their meals to keep the peace so often disturbed at this function.

Scotti is touring the country with his opera company.

Sevcik, the famous violin teacher of Bohemia, is coming to Ithaca, N. Y., to reside and teach there.

Florian Gallo, the well-known opera impresario, has formed a partnership with Mrs. Oscar Hammerstein, to manage the Manhattan Opera House for a period of ten years. His *San Carlo Opera Company* and his *English Light Opera Company* have been wonderfully successful during the past year.

The National American Music Festival is offering prizes for young artists competing in piano, voice and violin at the Festival in September next, from the 6th to the 11th. The young artists must be of American birth and perform only American music; and, in the case of vocal numbers, their songs in English, and not in a foreign tongue. Each contestant is limited to ten minutes. The Festival is held every September at Lockport, N. Y. The contest is for the advanced student who is about to enter a professional career. Young musicians wishing to be enrolled for the contest should apply to A. A. VanDe Mark, Founder and General Director of the National American Music Festival, Box 216, Lockport, N. Y.

A monument to the memory of Ruggiero Leoncavallo, the composer of *Il Pagliacci, Zaza,* and other operas. In his birth town. Contributions should be sent to "Monument to Leoncavallo, care of *Music and Musicians,* 1425 Broadway, New York City."

The Civic Music Student Orchestra, of Chicago, gave its first concert recently, under the conduct of Frederick Stock, who organized it. The new orchestra did work that promised even greater things when its ensemble is made more homogeneous by practice together. Mr. Stock has always encouraged American music and musicians in all his concert work, and this Civic Music Student Orchestra is in the embodiment of an ideal he has had in mind for a long time past. The orchestra gave Mr. Stock a baton in grateful appreciation of his labors in its founding.

Honor for an American composer was in the performance of Henry Hadley's *The Culprit Fay,* at the Concerts Pasdeloup, in Paris, under the leading of Rhené-Baton. It was received with marked enthusiasm.

Sir Charles Stanford's new cantata, *Mavis and the Clerain,* was recently performed in London by the Alexandra Palace Choral and Orchestral Society. The composer conducted in this and in his *Songs of the Fleet.*

Havana, Cuba, has Grand Opera at thirty-five dollars for orchestra chairs.

London is mooting the question of having a regular nine months' opera season every year.

Sixteen thousand dollars was the price paid for the famous "Red Strad" (nine known as the "Betz Strad") by a Philadelphia broker and musician recently. The history of this renowned violin reads like a romance.

Ossip Gabrilowitsch, who appeared as the guest conductor of the Philadelphia Orchestra at one of its recent concerts, was received by the audience with cordiality.

The famous La Scala of Milan is to be active again in opera, after having been closed for a period of two years. A committee has been formed which will guarantee the necessary funds.

Opera at popular prices is a project being agitated in Boston, Mass. The plan looks to the formation of a local opera company, akin to the old Boston Opera Company of some years ago. It proposes to employ American singers so far as is possible, and to give the works of American composers in addition to the standard foreign repertoire.

Mascagni's new opera, *Il Piccolo Marat,* is completed.

Mr. Raymond Roze, the English conductor, died in London on January 4th. He was formerly musical director for the performances of Sir Henry Irving, and later, for Sir Herbert Tree. His opera, *Joan of Arc,* was produced with success at Queen's Hall and Covent Garden.

Tschaikowsky's opera, *Eugene Onégin,* was performed in Italian at the end of the Metropolitan season in New York City.

Alois Francois Lejeal, the well-known teacher and composer, died at San Francisco, Calif., on April 8th. He lately passed his eightieth birthday. He wrote much for the piano, but he is best known by his masses, vespers and other sacred music, which have been sung all over the world, wherever church music is performed.

Homer N. Bartlett, the well-known American composer, died at Hoboken, N. J., on April 3, 1920, at the age of seventy-five. His work ranged from a number of beautiful and distinctive songs, sacred compositions, piano and organ music to the larger forms, orchestral and ensemble music. The former have won wide success wherever they have been performed, but the latter are as yet little known. In the new movement to do justice to the native composer it is to be hoped that Homer Bartlett's music may achieve the success due it from the public here and abroad. Mr. Bartlett was organist of the Madison Avenue Baptist Church, New York City, for thirty-one years.

Mme. Emma Calve has announced her intention of leaving the operatic and concert stage and founding a school in Paris for voice training.

CONTENTS FOR JUNE, 1920

	PAGE
World of Music	363
Editorials	365
Becoming a Prima Donna *Geraldine Farrar*	367
Income for Music Teachers *George Mortimer Brush*	368
Count the Cost... *Constance M. Foster*	368
Musical Genius Everywhere *Henry T. Finck*	369
A Child's First Piano Lesson *Edward Hardy*	370
How to Get Your First Pupil *Mrs. Hiram Kelly*	370
Compelling Force in Musical Interpretation *Alberto Jonas*	371
What Shall I Teach?... *J. M. Baldwin*	372
Most Simple Way of Teaching Rhythm *J. B. Roose*	372
What's the Matter with the Pupil's Reading? *By a Mother*	372
Scale Maxims *Walter Stumpf*	372
Hint On Memorizing *Otto Fischer*	372
New Pianistic Beauties *Glenn Dillard Gunn*	373
You Couldn't Memorize Music? Read This *J. F. Bubanks*	374
Taking American Music Seriously *A. M. B. Bonner*	374
Temperature and Practice	374
Let the Light Fall Right	374
Secrets of Success of Great Musicians *di Pirani*	375
Last Days of Great Composers	377
How Much Do You Practice? *L. A. Geer*	378
Nature's Spring Time Symphonies *Mrs. Lillian M. White*	379
Types of Pianists *Maud H. Wingenroy*	380
Fighting Nervousness *Ira M. Brown*	380
Teachers' Round Table *J. F. Cozzi*	381
Interesting Things About Melodic Form *Dan'l Batcheller*	382
How I Started P. Class in Small Town *Emelie Riccobono*	382
Thoughts for Ambitious Students *Stanley F. Widner*	382
The Operatic Twins	382
Development of Finger Independence *J. M. Broeen*	382
Effects of Music	411
Voice Department	412
Letters from Readers	415
Organ Department, edited by *H. C. Macdougall*	416
Susie and Her Piano, by *Arthur Troostwyck*	419
Violin Department, edited by *Robert Braine*	420
Question and Answer Department, edited by *Dr. Guichard*	422
JUNIOR ETUDE, edited by *Elizabeth Gest*	425

MUSIC

	PAGE
Spring Morn *G. D. Martin*	383
Fascination *W. Wolfe, Jr.*	384-385
In the Rose Garden... *R. F. Anthoni*	386
Bolero of Spain *H. MacDonald*	387
Wedding Procession (Four Hands) *W. M. Felton,*	388, 389, 390-391
Language of Flowers *R. S. Morrison*	392
In the Fairy Dell... *A. Williams,*	392-393
The Shepherd's Reverie *F. Delf*	394
Boating *C. F. Mueller*	396
Reception Waltz *M. Savoir*	400
I Know a Cave *M. Hilborn*	401
Sweet Clover *M. Loeb-Evans*	402
Sweet Lilacs *C. W. Kern*	403
Burmese Dance *R. M. Stults*	404
We Two (Violin and Piano) *O. Suter*	405
March of the Marionettes (Pipe Organ) *R. H. Sheppard*	406
Sweet Maggie (Vocal) *H. A. Matthews*	407
Just With You (Vocal)...*G. Romilli*	408
I Love You, Dear (Vocal) *R. M. Stults*	409
Willie's Prayer (Vocal) *S. L. Ashford*	410

Arthur Claasen, known to a wide circle as an active conductor and teacher, died at San Francisco, on March 16, 1920. He was a leader in many musical clubs, director of the Pacific Musical Club Chorus, the San Antonio Mozart Society, conductor of the San Antonio Symphony Orchestra, the Saengerfest Society of San Francisco, and other musical organizations. At one time he was the conductor of the Brooklyn "Arion" and the New York "Liederkranz," which won many national prizes. During the war he gave his services to the Government as a song leader.

A Blind Men's Improvement Club, a musical organization composed of sightless men, gave its annual concert in New York City, in April of the past winter, with well-known artists, both singers and instrumentalists.

Community Opera in Washington, D. C., has scored a real success during the past season, having given twenty-five public performances, presenting the standard modern and semi-modern operas. Arnold Volpe is the conductor. The operas were well attended and the pieces were of that evasive type known as "popular," though it is doubtful whether a price of any attitude whatsoever is ever "popular" to the purchaser of anything, whether of art or commodities.

A well-known orchestral and chorus conductor says that a fine chorus is possible in any community with proper organization and training.

Twilight Musicales have become a novel feature in many localities.

Mikas Petrauskas, the Lithuanian composer, is resident in the United States. He has composed many operas, choruses and songs, all based upon the folk legends of his country.

The Chicago Symphony Orchestra gave a season of ten concerts in Milwaukee without the deficit which so often has accompanied the activities of large orchestras all over the country.

Paris had the greatest musical season in her history during the past year.

"La Damnation de Blanchefleur," Hegel Procktor's latest opera, had its premiere at Monte Carlo recently.

Symphony concerts at dawn were given at Easter by two Los Angeles symphony orchestras, out-of-doors, the programs ending at full sunrise. They were well attended.

Two Italian composers, Pietro Mascagni and Giacomo Puccini, will be named for the Italian Senate, it is said.

The annual Blossom Festival was celebrated in Santa Clara Valley in April with a rich musical program.

A Welsh Eisteddfod was held in Ottawa, Canada, at the close of the present season. Intense interest in the event was manifested by a great concourse of Welsh folk drawn from all parts of Canada. This was the first time a distinctively Welsh Eisteddfod had been given in the Dominion.

Charles T. Griffes, the talented young American composer, died on April 9, 1920, at New York City. He was known for his works both in the larger form and for his songs and piano pieces. One of the latter, *The White Peacock,* has won for itself a place on the programs of the best pianists, while his songs have been in the most discriminating of the soloists before the public.

Gino Marinuzzi has succeeded Campanini as the artistic conductor of the Chicago Grand Opera Company.

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THE ETUDE

JUNE, 1920 Single Copies 25 Cents VOL. XXXVIII, No. 6

What the World Needs Most

JUNE, to some teachers, means the tag end of the busy season. Just why the music teacher in the public school, who works five hours a day for five days, and occasionally gets up to eight or nine hours a day for short stretches of time, should feel entitled to three months' vacation, is difficult to tell.

Teachers everywhere have been insisting upon more money, and the first thing that the business men on the school boards point to, is the fact that the teacher's job calls for only twenty-five hours a week for five-sixths of the year, whereas they expect their employes to work for twice as many hours for all the year except during a week's or two weeks' vacation. Of course the teacher's work is highly specialized and very exacting. Teachers usually show this in their appearance after they have been teaching a few years.

Many teachers with pedagogical zeal work ten or twelve hours a day seven days a week, instead of five hours. Music teachers during the busy season do not stop at eight hours a day. They do, however, make the great mistake of wasteful vacations. It has become the custom, however, of many of the best known teachers of the day to teach all Summer, not merely at the summer schools but in our great cities. Chicago and New York are crowded with music students in the Summer.

What the world needs most at this time is work, work and more work. One of the astute English politicians, when asked for a motto or slogan for a political campaign, of workers, replied that the greatest slogan of the time was

"For God's Sake—WORK!"

He said that he used the slogan seriously and reverently. The people who are clamoring for shorter and shorter hours and more and more money, should stop for a moment to think that the greatest men of our times—the Edisons, the Roosevelts, the Lloyd Georges, the Clemenceaus—the greatest money makers of our times, the Carnegies, the Rockefellers, the Rothchilds, the Schwabs, etc., have all been sixteen and twenty-hour men, rather than eight-hour men.

Ruin and chaos follow any nation in which the workers do as little as they can instead of as much as they can. No man should be oppressed or underpaid, but because he is oppressed and underpaid is no reason why he should not, under proper conditions, labor to his utmost normal capacity.

This is not the year for music teachers to stop working during the summer merely because some have made unusual incomes. During June, plan to do all the teaching you possibly can this Summer. If you conduct your work right your summer will be far more delightful. The student who "lays off" for two or three months every year stands a small chance of ever becoming a Paderewski, an Ysaye or a Galli-Curci. What the war-exhausted world needs most at this time is armies and armies of constructive workers to repair the damages of waste. The Religion of work for the best of mankind is the Lord's Religion.

Mistaken Wiseacres

WHEN Verdi went to the Milan Conservatory it is reported that Basily, the principal, after a thorough examination, decided that the boy had not the requisite talent, and accordingly rejected the greatest Italian master since Palestrina. Indeed, it often seems to be the weakness of highly schooled conservative academicians to be stone blind to real talent. There are innumerable instances in musical history of teachers rejecting or discouraging young men and women who have afterward become far more celebrated than the teachers who turned them down. Garcia at first turned aside Jenny Lind, and the following incident from Mr. David Bispham's highly interesting book *A Quaker Singer's Recollections* indicates how the able and experienced Sir George Henschel might have robbed America of her greatest baritone if Mr. Bispham's ambition had not been unconquerable. After an examination by Henschel, who was then conducting the Boston Symphony orchestra, Mr. Bispham says:

"After full inquiry into my experience and capabilities he told me, to my keen disappointment, that he thought them inadequate as a basis for professional work, for what I had done had been done entirely as an amateur and without serious study. I was listening to an accomplished pianist, composer, conductor and singer. I could not play the piano. I had never conducted. I could not compose, but I thought I could sing. Henschel, however, told me that though I had a good natural voice, my inability to play the piano made it fairly impossible for me to learn even a little of the music I must know if I wished to take up a singer's career with any reasonable hope of success. Disappointed as I was, I nevertheless determined from that night to be a singer."

Musical Rebirth

MUSICAL history is full of instances of men and women who, in early life, showed little of the greatness which the world was only too glad to recognize when it became manifest. Their friends in youth were often inclined to laugh at their dreams and aspirations. Nor could the friends be blamed, because many of these people doubtless did not then possess the powers that they dreamed about. They came later into possession of them through hoping, dreaming, working. What they have done you may do in your own music if you hold your ideal zealously enough before you all the time and constantly keep working toward it.

First of all, you must convince yourself that it is possible to be reborn through the will. You must know that not only the mind, but the body, is affected by thought in a most marvelous manner. Dr. Arthur Holmes, distinguished educator and psychologist, in his well-known work, *Principles of Character Making*, instances three famous cases of stigmatization. Stigmatization is the term applied to the unmistakable physical markation due to the action of the mind. He first quotes the case of St. Francis of Assisi, born in 1182. "In 1224, on Mt. Alverno, St. Francis saw appearing before him a vision of the crucifixion. Upon this he meditated deeply and profoundly, until in an ecstasy of prayer for the meaning of this vision, the marks of the crucifix as he had seen them in the vision appeared on his own body—the nail wounds on his hands and feet and the spear-thrust in his side. These remained until his death two years later, and the marks are attested by Pope Alexander the Fourth, St. Bonaventura and other witnesses who saw the wounds, both before and after his death."

Dr. Holmes then cites the case of St. Catherine of Sienna, who lived one hundred and eleven years after St. Francis and was similarly marked as a result of great religious emotion. The sceptical will, of course, regard these as cases of mediæval imagination, but what can be said of the identical case of Louise Lateau, a poor Belgian peasant girl, born in 1850, and died in 1883?

"After an exhausting illness she was so near death that the sacrament was administered. From that moment recovery set in, and in five days she walked three-quarters of a mile to the church, and three days later, on Friday, she found blood flowing from a wound in her side, and a week later her feet were marked, and still in another week blood came from the backs and the palms of her hands. Some months later the marks of thorns appeared on her brow. For four years on every Friday the hemorrhages continued, and during each time she lost about seven-eighths of a quart of blood." The case of Louise Lateau was carefully examined by such eminent European scientists as Warlomont, Lefebvre, Schwann, Virchow and others, all of whom, according to Dr. Holmes, "agreed that imposture was impossible. The marks were either miraculous or due to some neuropathological condition." Dr. Holmes also quotes another case of stigmatization in our own Middle West.

We have quoted these instances at length in THE ETUDE to stimulate an interest in a question very dear to the hearts of many of our readers: "Can I really remake my musical self to become what I aspire to become?"

There come times when young musicians get hopelessly down in the dumps. Apparently everybody is succeeding but them. They begin to doubt their own gifts—their chances of success. They have never studied the careers of other great musicians closely and do not realize that the masters have really made themselves successes by clinging to their ideals and working with might and main until success came. Thousands of men and women have been reborn through the force of the will united with the spiritual uplift that comes from striving to do the bidding of the Master in producing some great work for the good of mankind.

Upright Criticism

AMERICA may well be proud of the greater body of music critics in this country. There is never any suspicion among fair-minded, experienced persons that the greater number of critics are likely at any time to barter their opinions for money. We know only too well that in a few disgusting instances it has been possible to secure in print any kind of criticism desired, upon payment of hard cash. There have also been cases, too, where musicians have been blackmailed by heinous attacks (or by the still more feared threat of completely ignoring work that should be recognized) into giving up large sums of money to villainous journalists.

The unfortunate phase of this subject is that the criticism that can be influenced by mercenary means is usually absolutely worthless and musicians who worry because they are attacked or are not attacked are usually not injured in the least except by the ogre of fear. Papers that bear the stain of blackmail have literally no influence. The hyenas of journalism attack only the dead and dying, howling long and loud; but the sound soon dies out upon the desert air. Yet in many continental cities we are told that artists are held in more or less abject fear of what may appear in print about them. Really the only thing that happens is that their own peace of mind is disturbed—quite without reason.

Ernest Newman, one of England's most read critics, satirizes the continental corrupt critic in the following amusing manner by demanding that English critics be paid. England would, of course, make quick work of the critic who sold the one thing which makes his services of any value to the public—his honest, well-balanced, experienced judgment. Mr. Newman says:

"I do not think that the music critic objects, as a matter of principle, to being bribed—if I may be permitted to describe in the crude language of the vulgar what ought to be a very delicate and charming operation! I, for my part, certainly do not; all that I expect is that the bribe shall be big enough to be worth taking. I have my price, like other men, and have no intention of lowering it. A whiskey and soda or a cigar from a tenor, or a sweet look from a soprano, is not sufficient. If they will offer me as much as I might win in a football guessing contest—a motor car or £1,000 a year for life, or a villa at Brighton—I shall consider it. After all, why be honest, as the cant phrase goes, when by a trifling relaxation of the moral tension you can not only benefit yourself, but give pleasure to a very large and deserving class of men and women?"

Alas! some day in the future in some literal land Mr. Newman's remarks are sure to be taken as an indication of the lax morals of the press in the early twentieth century! If great wealth is a sign of corruption we can at least say that most of the critics of leading cities do not show any evidences of contamination. Our critics are a splendid body of free-thinking, unbiased men who have had to suffer many times for their independent opinions—taking abuse from unsuccessful artists who, if they could, would in many cases gladly buy the critic's opinion. Only last month we heard an artist long past her prime describe a New York critic as an absolute musical ignoramus. The critic in question was a graduate of one of the leading American universities, had written many noteworthy books, had studied music with fine masters, and heard the best music of the world as his profession for nearly fifty years. The position of critic is surely not that of reclining on a bed of *Jacqueminots* and *Maman Cochets!*

An Amazing Condition

THE basic economic law of supply and demand has again come into music with an altogether unexpected and surprising force. The increased number of symphony orchestras in America, the great number of players for the new moving picture orchestras (which in many instances are symphony orchestras of altogether unusual size and quality), and the restrictions placed upon alien performers by the musical unions—these factors have created a demand for orchestral players that is quite unprecedented. Some years ago, for instance, $27.00 a week was considered good pay for a fine oboe player. Now the first oboeist in a large orchestra receives $100 a week and has opportunities to earn more money "on the outside." The demand for fine wind players is so great, and the supply so limited, that Dr. Walter Damrosch has established three free oboe scholarships at a foremost New York institute of musical art. In addition, each scholarship carries with it the sum of $400 for the student's support. Of course, there are thousands of players of string instruments, but the number of superfine performers is limited, and the demand is growing greater every minute. With the minimum union rate of $50.00 a week continually tending to increase, orchestral employment is becoming a very lucrative occupation. But it is all a matter of supply and demand. If the supply of players were adequate, these rates would go down with a thump. However, under present conditions they are far more likely to go up than down. Fifty to one hundred a week is a mighty good income in comparison with the average income of all professional people.

Catalogs

IN any business house of considerable size there is usually one man (sometimes a whole department) given over to what might be called Catalogs. It is very necessary to be able to find where to buy certain things, what those things cost and the proper name or number by which to order the desired article.

The active music teacher should have just the catalogs he needs and have them so that they are kept in order and immediately accessible. We know of one teacher who kept his catalogs in a cheap small box letter file. Too many catalogs are confusing—better have one set of one leading firm and then use the firm to order pieces not found in their catalog if necessary.

Your catalog should be strictly up-to-date. Especially at this time when prices change so very rapidly it is necessary to have the latest catalogs to save mistakes and correspondence. "Order right and save postage" is a good rule. Business firms spend thousands of dollars in time and money to help you. Take advantage of their enterprise and get the right catalogs.

What Must I Go Through to Become a Prima Donna?

An Interview Especially Secured for THE ETUDE with the Distinguished American Opera Star

GERALDINE FARRAR

[BIOGRAPHICAL NOTE.—Although one of the youngest of the noted American singers, none has achieved such an extensive international reputation as Miss Farrar. Born in Melrose, Mass., she was educated at the public schools in that city. At the school age she became the pupil of Mrs. J. H. Long, in Boston. After studying with several teachers, including Emma Thursby, in New York, and Trabadello, in Paris, she went to Lilli Lehmann in Berlin, and under this, the greatest of dramatic singers of her time, Miss Farrar received a most thorough and careful training in all the elements of her art. She made her début as Marguerite in *Faust* at the Royal Opera in Berlin, October 15th, 1901. Later, after touring European cities with ever increasing successes, she was engaged at the Opera Comique and Grand Opera, Paris, and then at the Metropolitan Opera House in New York, where she has been the leading soprano for many seasons. The many enticing offers made for appearances in moving pictures led to a new phase of her career. In many pictures she has appeared with her husband, M. Lou Tellegen, one of the most distinguished actors of the French school, who at one time was the leading man for Sarah Bernhardt.

The following interview is rich in advice to any young woman who desires to know what she must do in order to become a prima donna.]

"WHAT must I do to become a prima donna? Let us reverse the usual method of discussing the question and begin with the artist upon the stage in a great opera house like the Metropolitan in New York on a gala night, every seat sold and hundreds standing. It is a modern opera with a 'heavy' score. What is the first consideration of the singer?

"Primarily, an artist in grand opera must *sing* in some fashion to insure the proper projection of her rôle across the large spaces of the all-too-large auditoriums. Those admirable requisites of clear diction, facial expression and emotional appeal will be sadly hampered unless the medium of sound carries their message. It is often from sad experience that one among many rises superior to some of the disadvantages of our modern opera repertoire. Gone are the days when the facile vocalist was supported by a small group of musicians intent upon a discreet accompaniment for the benefit of the singer's vocal exertions. Voices trained for the older repertoire were not at the mercy of an enlarged orchestra pit, wherein the over-zealous gentlemen now fight—*furioso ad libitum*—for the supremacy of operatic effects.

"An amiable musical observer once asked me why we all shouted so in opera. I replied by a question, asking if he had ever made an after-dinner speech. He acquiesced. I asked him how many times he rapped on the table for attention and silence. He admitted it was rather often. I asked him why. He said, so that he might be heard. He answered his own question by conceding that the carrying timbre of a voice cannot compete successfully against even banquet hall festivities unless properly focused out of a normal speaking tone. The difference between a small room and one seating several hundreds are quite two altogether different propositions for the orator. If the mere rattling of silver and china will eclipse this vocal effort in speech I leave to your imagination what must transpire when the singer is called upon to dominate with one thread of song the tremendous onslaught of an orchestra and to rise triumphant above it in a theater so large that the faithful gatherers in the gallery tell me we all look like pigmies, and half the time are barely heard. Since the recesses where we must perform are so exaggerated everything must be in like proportion, hence we are very often too noisy, but how can it be otherwise if we are to influence the eager taxpayer in row X? After all, he has not come to hear us *whisper*, and his point of vantage is not so admirable as if he were sitting at a musical comedy in a small theater. For this condition the size of the theater and the instrumentation imposed by the composer are to be censured, and less blame placed upon the overburdened shoulders of the vocal competitor against these odds. Little shading in operatic tone color is possible unless an accompanying phrase permits it or the trumpeter swallows a pin!

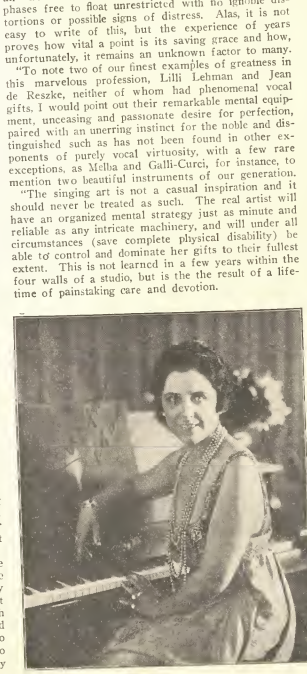
Lucia or Zaza

"If your repertoire is *The Barber, Lucia, Somnambula* and all such Italian dainties, well and good. Nothing need disturb the complete enjoyment of this lace-work. But, if your auditors weep at *Butterfly* and *Zaza* or thrill to *Pagliacci*, they demand you use a quite different technic, which comes to the point of my story.

"I believe it was Jean de Reszke who advocated the voice 'in the mask' united to breath support from the diaphragm. From personal observation I should say our coloratura charmers lay small emphasis on that highly important factor and use their head voices with a freedom more or less God given. But the power and life-giving quality of this fundamental cannot be too highly estimated for us who must color our phrases to suit modern dramatics and evolve a carrying quality that will not only eliminate the difficulty of vocal demands, but at the same time insure immunity from harmful after effects. This indispensable twin of the head voice is the dynamo which alone must endure all the necessary fatigue, leaving the actual voice tortions or possible signs of distress. Alas, it is not easy to write of this, but the experience of years proves how vital a point is its saving grace and how, unfortunately, it remains an unknown factor to many.

"To note two of our finest examples of greatness in this marvelous profession, Lilli Lehman and Jean de Reszke, neither of whom had phenomenal vocal gifts, I would point out their remarkable mental equipment, unceasing and passionate desire for perfection, paired with an unerring instinct for the noble and distinguished such as has not been found in other exponents of purely vocal virtuosity, with a few rare exceptions, as Melba and Galli-Curci, for instance, to mention two beautiful instruments of our generation.

"The singing art is not a casual inspiration and it should never be treated as such. The real artist will have an organized mental strategy just as minute and reliable as any intricate machinery, and will under all circumstances (save complete physical disability) be able to control and dominate her gifts to their fullest extent. This is not learned in a few years within the four walls of a studio, but is the result of a lifetime of painstaking care and devotion.



MISS FARRAR'S LATEST PHOTOGRAPH, TAKEN EXPRESSLY FOR THE ETUDE

"There was a time when ambition and overwork so told upon me that mistakenly I allowed myself to minimize my vocal practice. How wrong that was I found out in short time and I have returned long since to my earlier precepts as taught me by Lilli Lehman.

Keep the Voice Strong and Flexible

"In her book *How to Sing*, there is much for the student to digest with profit, though possible reservations are advisable, dependent upon one's individual health and vocal resistance. Her strong conviction was, and is, that a voice requires daily and conscientious exercise to keep it strong and flexible. Having successfully mastered the older Italian rôles as a young singer, her incursion into the later-day dramatic and classic repertoire in no wise became an excuse to let languish the fundamental idea of beautiful sound. How vitally important and admirably bel canto sustained by the breath support has served her, is readily understood when one remembers that she has outdistanced all the colleagues of her earlier career and now well over sixty, she is as indefatigable in her daily practice as we younger singers should be.

"This brief extract about Patti (again quoting Lilli Lehman) will furnish an interesting comparison:

"'In Adelina Patti everything was united—the splendid voice paired with great talent for singing, and the long oversight of her studies by her distinguished teacher, Strakosch. She never sang rôles that did not suit her voice; in her earlier years she sang only arias and duets or single solos, never taking part in ensembles. She never sang even her limited repertory when she was indisposed. She never attended rehearsals, but came to the theater in the evening and sang triumphantly, without ever having seen the persons who sang or acted with her. She spared herself rehearsals, which, on the day of the performance or the day before exhaust all singers because of the excitement of all kinds attending them, and which cost, but neither to the freshness of the voice nor to the [illegible] of the profession.

"'Although she was a Spaniard by birth and an American by early adoption, she was, so to speak, the greatest Italian singer of my time. All was absolutely good, correct and flawless, the voice like a bell that you seemed to hear long after its singing had ceased. Yet she could give no explanation of her art, and answered all her colleagues questions concerning it with "Ah, je n'en sais rien!" She possessed unconsciously, as a gift of nature, a union of all those qualities that other singers must attain and possess consciously. Her vocal organs stood in the most favorable relations to each other. Her talent and her remarkably trained ear maintained control over the beauty of her singing and her voice. Fortunate circumstances of her life preserved her from all injury. The purity and flawlessness of her tone, the beautiful equalization of her whole voice constituted the magic by which she held her listeners entranced. Moreover, she was beautiful and gracious in appearance. The accent of great dramatic power she did not possess, yet I ascribe this more to her intellectual indolence than to her lack of ability.'

"But how few of us would ever make a career if we waited for such favors from Nature!

Lessons Must be Adequate

"Bearing in mind the absolute necessity and real joy in vocal work, it confounds and amazes me that teachers of this art feel their duty has been accomplished when they donate twenty minutes or half an hour to a pupil! I do not honestly believe this is a fair exchange, and it is certainly not within reason to believe that within so short a time a pupil can actually benefit by the concentration and instruction so hastily conferred upon her. If this be very plain speaking, it is said with the object to benefit the pupil only, for it

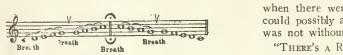
is, after all, *they* who must pay the ultimate in success or failure. An hour devoted to the minute needs of one pupil is not too much time to devote to so delicate a subject. An intelligent taskmaster will let his pupil demonstrate ten or fifteen minutes and during the same period of rest will discuss and awaken the pupil's interest from an intelligent point of view, that some degree of individuality may color even the drudgery of the classroom. A word of counsel from such a mistress of song as Lehmann or Sembrich is priceless, but the sums that pour into greedy pockets of vocal mechanics, not to say a harsher word, is a regrettable proceeding. Too many mediocrities are making sounds. Too many of the same class are trying to instruct, but, as in politics, the real culprit is the people. As long as the public forbear an intelligent protest in this direction, just so long will the studios be crowded with pathetic seekers for fame. What employment these infatuated individuals enjoyed before the advent of grand opera and the movies became a possible exhaust pipe for their vanity is not clear, but they certainly should be discouraged. New York alone is crowded with aspirants for the stage, and their little bag of tricks is of very slender proportions. Let us do everything in our power to help the really worthy talent, but it is a mistaken charity, and not patriotic, to shove singers and composers so-called, of American birth, upon a weary public which perceives nothing except the fact that they are of native birth and have no talent to warrant such assumption.

"I do not think the musical observers are doing the cause of art in this country a favor when columns are written about the inferior works of the non-gifted. An ambitious effort is all right in its way, but that is no reason to connect the ill-advised production with American hopes. On the contrary, it does us a bad turn. I shall still contend that the English language is not a pretty one for our vocal exploitations, and within my experience of the past ten years I have heard but one American work which I can sincerely say would have given me pleasure to create, that same being Mr. Henry Hadley's recently produced *Cleopatra's Night*. His score is rich and deserving of the highest praise.

"In closing I should like to quote again from Mme. Lehmann's book an exercise that would seem to fulfill a long-felt want:

"'The great scale is the most necessary exercise for all kinds of voices. It was taught me by my mother. She taught it to all her pupils and to us.'

"Here is the scale as Lehmann taught it to me.



"It was sung upon all the principal vowels. It was extended stepwise through different keys over the entire range of the two octaves of the voice. It was not her advice to practice it too softly, but it was done with all the resonating organs well supported by the diaphragm, the tone in a very supple and elastic "watery" state. She would think nothing of devoting from forty minutes to sixty minutes a day to the slow practice of this exercise. Of course, she would treat what one might call a heavy brunette voice quite differently from a bright blonde voice. These terms of blonde and brunette, of course, have nothing to do with the complexion of the individual, but to the color of the voice.

The Only Cure

"Lehmann said of this scale: 'It is the only cure for all injuries, and at the same time the most excellent means of fortification against all over-exertion. I sing it every day, often twice, even if I have to sing one of the heaviest rôles in the evening. I can rely absolutely upon its assistance. I often take fifty minutes to go through it once, for I let no tone pass that is lacking in any degree in pitch, power, duration or in single vibration of the propagation form.'

"Personally I supplement this great scale often with various flor'd legato phrases of arias selected from the older Italians or Mozart, whereby I can more easily achieve the vocal facility demanded by the tessitura of *Manon* or *Faust* and change to the darker-hued phrases demanded in *Carmen* or *Butterfly*.

"But the open secret of all success is patient, never-ending, conscientious *work*, with a forceful emphasis on the *WORK*."

More Income for Music Teachers

How and Why One Teacher "Made Good" at an Increased Price

By George Mortimer Brush

Upon looking over my ledger for two years past I find that there has been a steady increase in patronage from month to month. When I left for a six-week vacation on the first of last August, the names of six pupils appeared on my waiting list, notwithstanding the fact that my price for lessons was almost double that of any other teacher in the town and that there is a state normal school located here which includes a piano course in its curriculum. No extra fee is charged by the school for this music course and credit is given to students taking it.

On January 1st of last year I raised my prices 25% and my class remained intact. A month before the raise went into effect I informed my patrons of my intention, simply telling them that with increased experience my services were worth more and that the h. c. of L. induced my action at this time. July 31st my income had reached the maximum at the price charged. During the last week of my vacation I began to reason as follows:

"It is not wise for you to teach so many pupils each day; you cannot stand the strain indefinitely, although you love the work; your income should be more, and the only way you can increase it is to raise your price. You have a waiting list. No doubt some, say ten, will refuse to pay the increase. Even so, your income will be as large as formerly and you will have more time for recreation."

Accordingly, when I arrived at my studio on September 15th the day was spent in calling my patrons by phone, informing them that my fee for lessons would be increased 20%, to become effective at once. This made my price just double that of any other teacher's in the town. Of the forty-two patrons on my list only three seriously objected to the advance, saying that they must have time to think the matter over. Two of these called the following day and said that they had thrashed the matter out, and had decided that their children must continue with me. The other felt she could not afford the new price. So my list of forty-two was reduced to forty-one! I have to work just as hard, but I am better paid!

In notifying pupils of the increase I simply stated that it had always been my intention to get a certain price for a forty-minute period, and that it seemed to me the time was now ripe to realize my ambition—when there were more applicants for lessons than I could possibly accommodate. This statement in itself was not without its psychological effect.

"There's a Reason" when the public sees fit to pay a certain teacher twice as much for lessons as it does all competitors—this, too, in face of the fact that lessons may be had free by all pupils attending a certain local school. A customer pays twice the amount for one piece of merchandise in preference to another because he believes the expensive piece to be worth more; and, as a matter of fact, it is—if quality and workmanship are superior. Hence, the gist of my advice to teachers is, use business-like methods; don't "knock" your competitors; work and study continually; read musical magazines and keep abreast of the times; try to increase your musical understanding and improve your teaching, thus making your fee worth the amount you see fit to charge.

Since my teaching career began I have always kept in mind two mottoes: "Do It Well!" and "Get Results!"

Before accepting a pupil I have an agreement with the parents that one or two lessons per week, as the case may be, will be paid for, whether the lesson is taken or not. This is an ironclad rule. So far as I remember, in fifteen years of teaching experience, I have never kept a pupil waiting when the lesson time arrived; therefore I exact punctuality on the part of my pupils. Some years ago I had more or less trouble with tardy pupils. The first time one failed to appear promptly, I waited ten minutes, then I left the studio and took recreation or went about other business. The tardy pupil found me gone. I did this in several instances. The lessons were paid for, however.

I have tried to educate the parents of my pupils to assume the same attitude toward music study as they do toward their children's school, and if pupils lag in their work I inform the parents of the fact and assure them that it is a waste of their money and my time if the work assigned is not prepared. I also put the children on their mettle by making them understand that I will not retain a pupil who persists in shirking her work.

One must advertise, but advertise effectively. I have six public recitals each year—three before the holidays and a like number about the middle of June, the series of three representing primary, intermediate and advanced pupils respectively. For such occasions I obtain the use of a church and put a whole or half-page display "ad" in the daily paper, naming my pupils, noting special features of my program, and inviting the public to attend. I have attractive programs printed and see to it that they are free from typographical errors. Last spring one of the churches was trying to raise a fund to purchase an electric motor for the pipe organ. I held my recital in that church and charged 25 cents admission. A nice sum was realized and this amount was turned over to the pipe organ fund. This is effective advertising and beneficial to all concerned.

To sum up: I conduct my class as though I were directing an organized school. There can be no laxness in business methods and discipline if one would succeed financially as a teacher.

A good working system established, I am in a position to give pupils of my best and endeavor to direct their development so that some of the beauties of my beloved art—music—will be manifest to them. And in the case of susceptible and gifted ones who remain with me long enough, I can make clear the meaning of Keats' well-known lines:

"A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness; but will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing."

Count the Cost

By Constanza M. Foster

Before you decide to go in for a musical career, sit down and count the cost. There are several points to be considered:

1. Are you really so much in earnest that you can put aside the thousand-and-one diversions that make up your social life?—the teas, dinners, luncheons, and meetings with friends, which if not severely curtailed will inroad your practice hours and delay you on the way to your goal.

2. Are you willing to guard your health—even to be a little "fussy" over the matter—to restrain your appetite in all directions, and to get enough sleep to repair the body tissues? For sturdy health is one of the major assets of the artist, and no one, even with unusual gifts, can attain his highest notch without good dependable health to back him.

3. Just how much—or how little—are you going to let the pricks and thorns of a musical life sting you? Have you sufficient philosophy to withstand all the spiteful criticisms that will undoubtedly come your way? Will you preserve a good-humored tranquility when someone tells you that your "method" is all wrong; that you have wasted time on an infinitesimal talent, or an ill-informed teacher? Can you bear the covert sneer; the patronizing air of superiority; the caustic criticism? If you cannot, you will get more pain than pleasure out of your musical career, no matter to what heights you attain. Try something else.

But it is indubitably true that the one who can so weigh values that things will appear in their right perspective—the light, trivial pleasures against the real and vital issues of life—such a one will build up a fine, artistic career, and will find the utmost satisfaction in it, and in the development of his natural talent, be it small or great.

Musical Genius Everywhere

By HENRY T. FINCK

A Fascinating Article by the Famous New York Critic

Musical genius was epidemic a century ago. The most astonishing decade in the history of music was that from 1803 to 1813. Berlioz was born just before the close of 1803. Mendelssohn came into the world in 1809, Chopin and Schumann in 1810, Liszt in 1811, Wagner and Verdi in 1813.

No other art—indeed, no other sphere of human activity—can point to the birth in so short a period of seven geniuses equal to those. Nor do the annals of music exhibit any similar period. Handel and Bach, to be sure, were both born in 1685, but they stood like isolated snowpeaks, in solitary grandeur.

Possibly the years 1903 to 1913 may yield as rich a harvest as 1803 to 1813. It is too early to tell; not too early, however, to take cognizance of the fact that there is a great deal more genius in the musical world than most people think. There is genius everywhere if we will but open our ears to hear it, our minds to acknowledge it.

To acknowledge it! There's the trouble. Read the biographies of the seven great composers I have just named, or of any other seven great composers, and you will find that musicians, and particularly critics, took a long time to acknowledge their genius. Mendelssohn was an exception; but, as a rule, the greater the man the more was his genius belittled by the scribes and professionals.

Fortunately, the music lovers usually have been quicker to discover superlative gifts than the professionals. It was they who finally forced the critics to acknowledge the genius of such men as Chopin, Liszt, Wagner, Grieg, all of them creators of the first rank.

But the battle was won only temporarily. Soon the assailants lift their voices again, proclaiming with great glee that while the favored composers may have been geniuses they are now outmoded. Handel, we read, is passé; so are Haydn and Mozart—even Beethoven. Mendelssohn, Schumann, Weber, had their day; "they were not real geniuses." Liszt is dead, and the "Wagner bubble' burst long ago, so we are told. We also read that Gounod, Bizet, Saint-Saëns produced mere baubles; that America's foremost composer is passé; and if MacDowell was not a genius then America has not produced one.

The Mephistophelian Attitude

Singular, most singular, this disposition to decry and deny genius. I have never been able to understand it. To be sure, I have occasionally spoken disrespectfully of certain works by Handel, Brahms, Richard Strauss, Puccini, Debussy and others; but it never occurred to me to deny that these men were geniuses. No one can say they always struck twelve—nor did Beethoven—and their works did not appeal to me as much as some others; just as some persons prefer Dickens to Thackeray, Howells to Henry James, Conan Doyle to Kipling.

Unlike most of my colleagues, I have always held that the discovering and encouragement of genius—either creative or interpretative—is the only thing that makes musical criticism worth while. What I admire most about Schumann, apart from some of his master works, is that he was the first to discover, or at least to proclaim loudly the genius of Berlioz, Franz, Chopin and Brahms; and what I like least about him is the failure to acknowledge also the towering genius of Wagner. The Mephistophelian spirit of negation seldom redounds to anyone's credit.

Strange as it may seem, in looking back over my forty years of musical criticism, I find that my best energies were expended in fighting for the genius and preaching the gospel of Bach, Schubert, Chopin, Franz, Grieg, Liszt, and Wagner. I did this because I was appalled at the mountains of prejudice, ignorance, malice or indifference that stood in the way of the appreciation of their colossal genius.

If giants like these needed attorneys to plead their case during life, and even after death, is it strange that minor composers should have to wait for their day, and that, oftentimes, it never comes, because there is no one to beat the drum and blow the trombone for them?

There are in America at this moment, hundreds of composers of both sexes—particularly composers of songs—who feel disappointed and bitter because they cannot get their products before the public, or accepted by publishers. To these I say: "Stop a moment and think."

Look over a collection including fifty or a hundred of the best of Schubert's six hundred songs. How many of these have you ever heard sung in public or even in private? Yet all these selected songs are, esthetically speaking, worth their weight in gold.

Next to Schubert, no composer has written so many golden songs as Robert Franz. Nearly all of his lyrics are works of genius—pure, unalloyed genius. Yet in my busy life as a musical critic in the second largest city in the world I do not hear half a dozen of them in a year. Had my experience of them been confined to what I had heard in public, I might have devoted two or three pages to Franz in my book on *Songs and Song Writers* instead of thirty. When I visited him in 1891, he replied: "Why should I, when so little attention is paid to those I have composed?"

How many of the songs of Schumann, Brahms, Grieg, Liszt, Rubinstein, MacDowell, have you heard in public? Many of their most exquisite inspirations are never done at recitals; why should your songs—which can hardly be equal to those neglected ones—be produced? Can you give any reason?

"At any rate," you may respond, "those writers had their songs printed, and I cannot find a publisher for mine." But why should a publisher accept and print things, however good, for which he cannot, do what he please, find a market? Even if he admits they are works of genius—probably *because* they are works of genius—he cannot dispose of them to buyers.

The Lure of Mediocrity

Do you realize the tremendous lure and potency of mediocrity? Do you know how it is fostered and pushed and exploited with highly organized business sagacity? If not, read what William Arms Fisher, the eminent American song writer, who happens to be an appraiser of the manuscripts offered to one of the leading American publishers, said at the last meeting of the Music Teachers' National Association regarding a certain class of "Broadway publishers" who do an enormous business in exploiting mediocrity and vulgarity—a sort of "gamble" which is often very profitable:

"They trade deliberately and methodically in the ephemeral. Their stock is the passing fad or fancy of the moment—moon songs, baby songs, mother songs, the old home on the farm, jazz music; recently, of course, war songs, and now welcome-home songs. These publishers have their staff of so-called writers whose business it is to seize a line here, a topic there, a catchy title from somewhere, and some easily remembered melodic phrases and put them together by time-tarnished formulas. As soon as the product is ready to serve a drive begins. Hosts of vaudeville and cabaret singers are taught the song and a campaign of publicity is started to artificially stimulate public interest in it. . . . Through the chains of ten-cent stores large editions are quickly distributed over the entire country and a new 'hit' is started."

"Against such methods, what chance has a dignified, serious publisher to market his goods? The onrush of mediocrity makes the odds tremendous against them. In the years 1916 and 1917 the Register of Copyrights in Washington entered in the official records 32,009 items, but of this avalanche of composition only 15% represented the output of the eight leading American music publishers. The remaining 85% covers the output of the smaller houses, of the popular, the sporadic and mushroom publishers, a small list of foreign entries, and that of the fake publishers. Is it any wonder that the retailers of music complain of over-production, or that weeds crowd out or smother the flowers? Is it any wonder that the better-class publishers continually seek to curtail their output and think twice or thrice before venturing with the untried work of unproven and unknown writers?"

These are interesting revelations by one who, year after year, receives "thousands and thousands of unsolicited manuscripts in a ceaseless stream that never dries up in the hottest summer, nor for even a moment freezes over in the bitterest winter." Bear that in mind when you feel disappointed because your "latest and best" product does not receive at once the attention that it deserves, or that you think it deserves.

When the editor of the *Century Magazine* was the late Richard Watson Gilder, he occasionally asked me to write an article, and once in a while I volunteered one. In returning one of these he kindly explained (I was still quite a young man) that I must not suppose he did not think this article good enough for his pages; he simply hadn't room for it. "We can print only about two per cent. of the articles submitted to us," he said; adding "An editor is a good deal like a man walking in a garden and making a bouquet. He needs only a dozen flowers—the hundreds he leaves are just as beautiful as the handful he takes."

Gold Dust

In this respect a publisher is a good deal like an editor. There is a strict limit to the number of novelties he can hope to float. In many of the songs and instrumental pieces that he feels obliged to decline, the gold dust of genius may glitter; but genius, as musical biography shows, doesn't usually "pan out" well, as the miners say.

This gold dust of genius is more abundant than most people suppose. Among Schubert's more than half-a-thousand songs, about a hundred are nuggets of pure gold. Many of the others are, on the whole, mediocre or worse. Yet, in nearly all of them, grains of gold dust are scattered here and there.

Such grains I find frequently in the works of minor composers and modern writers whose status is still to be fixed. Nor is it only in music that gold dust glitters everywhere.

When I was just out of college a classmate who subsequently became a famous literary critic poured on me his vials of scorn because I said there were in Henry James's *Portrait of a Lady* pages worthy of Shakespeare at his best. Probably he would now admit I was right. James was not so famous then as he became subsequently; but that did not prevent me from being thrilled by his genius.

Genius is not the monopoly of a few great men. Sparks of it—flashes of inspiration—may be seen in many books by many writers and also in the daily newspapers. Read, for instance, the weekly page of witty, pithy epigrams printed in the *Literary Digest*. They are culled from the daily papers of the whole country, and many of them are true flashes of genius. The writers of most of these are unknown to fame.

Suppose you write something—literary or musical. You have in mind a definite plan, but the details are left to the inspiration of the moment; many writers think with the pen. Suddenly there is a flash—a happy thought—which illumines your page. It gives you a glow of pleasure—a glow which is afterwards communicated to the reader. That flash is a stroke of genius—not necessarily of the highest order, but genius it is.

The Pleasure of Creating

"Genius is its own reward," wrote Schopenhauer. "If we look up to a great man of the past we do not think. How fortunate he is to be still admired by all of us; but, How happy he must have been in the direct enjoyment of a mind the traces of which continue to delight generations of men. Not fame itself is of the value, but that wherewith it is acquired; and in the value, but that wherewith it is acquired; and in the begetting of immortal children lies the real enjoyment."

Artemus Ward, when he was writing his humorous

sketches, used to giggle and laugh over the quaint, unpremeditated conceits traced by his pen till he almost burst and choked. Those were the happy moments of his life.

Weber, when he was arranging his *Freischütz* for the piano, wrote that he was enjoying himself "like the devil." In the letters of Schumann, Wagner and all other composers who were good writers, you will find similar expressions about the delight given by creative activity.

"More and more I am becoming convinced," Wagner wrote to Liszt, "that men of our type must really always be unwell except in the moments, hours, and days of creative excitement; but then, it must be admitted, we enjoy and revel more than all other men."

This delightfully compensates for the disappointment and anguish caused by public indifference or critical obtuseness or malice. Fame never gives a glow of pleasure comparable to the joy of creating. It might, if it came to us when we are young and eager for it, but usually it does not come till we have become callous and indifferent to praise.

Anyone who finds composing, teaching, playing, singing, mere drudgery, yielding no pleasure, may be sure he is not one of the many geniuses in the world.

On the other hand, one may be a true genius without having more than a smattering of technical knowledge. Such was the case with Stephen Foster. Next to MacDowell he is the greatest melodic genius this country has produced, but his knowledge of the art of composition barely sufficed for the writing of simple accompaniments to his songs.

In all probability the same was true of those who conceived the beautiful folk songs of France, England, Germany, Russia and other countries. Thousands of these folk songs, wild flowers that have no known originators, are as inspired, melodically, as if they had been conceived by the leading musical composers. They are true products of genius, and they were created by thousands of different individuals. Yet it is generally supposed that musical genius is scarce!

A Child's First Piano Lesson

By Edward Hardy, L.R.A.M., A.R.A.M.

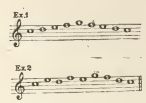
THE teacher who aspires to be able to meet the many contingencies that come up in teaching children, should first of all become acquainted with many different instruction books. There are scores of them, and there is no "perfect" book that will fit all cases. In general I would advise against "freak" books. Better adopt some book of the more comprehensive and matter-of-fact type for the pupil, even though you may learn much from some of the less conventional books yourself. The pupil thus gets a book of excellent study material, carefully graded and not too pedantic in plan: the teacher gets a book alive with modern thought, methods and plans of teaching the same. This—if the teacher is worthy of the name—can be adapted to the material found in the pupil's book.

I have given many a "first lesson" to children of various ages, and what I plan to accomplish may prove of interest.

1. I teach them the difference between a stiff and a relaxed shoulder, wrist and finger. This does not take long, but guessing they will not practice it much, these simple exercises are gone over at every lesson for a term. A child soon *observes* the difference, but must be made to go over the exercises many times until he has a physical realization of the muscular conditions. He must know the "physical feel" of a stiff or relaxed arm, etc. No time limit can be given for this at the first lesson, but at the second it should not take longer than five minutes.

2. Form the hand for good playing position—on a table.

3. Use these two exercises taken from the instruction book:

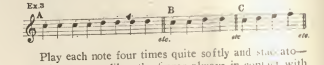


This is done at the table (without any reference to notes or music). Each finger makes a clean up-and-down movement four times, then alternate fingers (Ex. 2) do the same.

4. We then move to the piano, and the following illustration is shown:

Between finger and thumb of left hand, I hold loosely a lead pencil an inch from the top, the other end (India rubber) is placed on a key. With a finger of the right hand I push the pencil down at the top, the key going down at the bottom. I point out to the pupil that by taking my finger away (removing the pressure) the key will come up, *bringing the pencil up with it*. I then say that when they press a key down with their finger, all they need to do to let the key come up is to stop pressing. They have not to *do* something to *make* it come up, they have to cease pressing, and the key will come up of itself. The electric door bell button works on the same principle. When you *press* it, the bell rings; when you cease pressing the bell stops, *but it isn't necessary to take your finger off the bell-push*, your finger can still be lightly in contact with it.

After placing the child's hand in position on the five keys, Example 1 is played in the following manner:



Play each note four times quite softly and staccato—as short as you like—the finger always in contact with the key, then play each note twice, then once. Note there is no *up-action* of the finger in this staccato. The key sends the finger up. Example 2 in the same way.

One way to show the child what a very little thing it has to do to play each note is this: While the child has its hand in playing position on the five keys, make a sudden little dab with one of your fingers on the top of the second or third finger. Immediately the note will sound and almost immediately the key will rise, bringing the child's finger up with it.

I have no objection to a high finger raise, but this requires more independence of finger movement than the child possesses, and is liable to cause strain or stiffness somewhere; whereas the other method is easier, more agreeable to the child, can never cause strain or stiffness and, in my opinion, is the correct pedagogical step to any high raise. In this lesson we have combined the old with the new. The mother can now *hear* her child practice and know something is being done for the money spent, the child has the added stimulus of actually playing the piano, and the teacher feels somewhat satisfied that he has not sacrificed all his high ideals of what constitutes the most perfect "first lesson" by pandering altogether to the (very natural) desires of parent and child for audible proof of something accomplished.

How to Get Your First Pupils

By Mae-Aileen Erb

Not long ago a young conservatory graduate interviewed a prominent minister with the hope of gaining his permission to use the church hall for a piano recital. She was a stranger in the city, with no friends, but had an idea that the best way to introduce herself was to obtain a hall, pay for a good violinist or vocalist to assist, advertise freely the announcement of the recital, charge admission, have a crowded house, secure the desired pupils and live happily ever afterward.

In these days of such stringent demand upon the pocketbook it is hardly to be hoped that a young, unknown musician can draw very much of an audience. People will either pay to hear the best known artist or go to those entertainments which are designed to raise money for certain definite purposes. The minister discouraged the idea at once, for the year before one of his well-known church members, who was an accomplished pianist and teacher, had failed to obtain more than a handful of people at a recital which she undertook, even though the admission charged was slightly less than that proposed by the young stranger.

The best way to make a start in the teaching profession is to become acquainted as quickly as possible. One plan would be to join a church and offer to teach a Sunday-school class of young children. The confidence and goodwill of these children may be won in many ways. Picnics and parties are big events in the life of a child, so do not overlook these factors.

If a party is planned allow each child to bring another little friend. While not neglecting the games which all children love and which are always played at parties, a musical game or two could also be played and a short story of the life of a great composer—Handel, for instance—could be told. Toward the end of the party pass around pencils and paper, and ask a half dozen questions concerning Handel. For the best set of answers give as a prize a little framed Perry picture of the child Handel at the piano. Cardboard pianos or violins filled with candy would make attractive favors, and the place cards, also, could be relative to music. Play for the little guests and let them sing, and in an incidental way learn which of the children have not yet commenced music study.

Follow up the party by mailing circulars to the parents of those without a teacher, and make a personal call at your earliest convenience. It might be advisable to suggest giving a certain number of introductory lessons free to acquaint the people with your method and ability. To do this, form several classes of four pupils each. Four in a class for the preliminary work away from the piano can be easily managed, and under proper teaching they will grow much interested in the subject. After the six weeks have elapsed a call on each parent will most certainly result in partial success, at least. If, of the eight or ten pupils you have been teaching gratuitously, you obtain but three for paid private work, you will have reason to feel encouraged. These three children have friends who are interested in them, and if their progress is satisfactory news of it will spread, and your patronage will commence to grow.

At the end of the first year by all means have a recital, even if your pupils number but three or four, and no matter if they are all in the first grade. Allow the children to invite their parents and those relatives and friends directly interested in them. The small number will make it an informal social affair, and after the recital is finished a cooling drink with fancy cakes would, of course, appeal to all, and linger pleasantly in the memory.

The recital could consist, first of all, of a demonstration of their knowledge of fundamentals; the reading of notes and the answering of questions with regard to kind of notes and note values. Next, a few table exercises, in which the four pupils participate at once, counting aloud with the metronome, will be very effective and will give the parents an idea of their importance in forming and developing the hand. Then the little studies, pieces and a duet or two may follow. The children should be carefully coached in their "piano manners"—how to approach the piano, a slight bow to the audience before sitting down, deliberateness in commencing to play, the courteous acknowledgment of any applause from the audience, etc. All this will help to create a good impression. The program, of course, should be completed by several compositions played by yourself.

If you have seized every opportunity to play at entertainments and social affairs during this, your first year of teaching, and if you have never failed to communicate to others your enthusiasm and love for your chosen work, you will gradually become known to an ever-increasing circle of people, as an earnest and worthy musician; and your second season should, accordingly, prove to be even more successful than the first.

The Compelling Force in Musical Success

An Interview Secured Expressly for THE ETUDE with the Distinguished Spanish Piano Virtuoso

SEÑOR ALBERTO JONÁS

[EDITOR'S NOTE.—*A short time ago a European city dedicated a new concert hall and in so doing decided to place tablets upon the wall indicating the names of twenty musicians in each branch of the art who had appeared in the city during the last twenty years with the greatest success. Of the twenty pianists listed fourteen had at one time been pupils of Señor Jonás when he was teaching in Europe. Señor Jonás has been the teacher of many famous pianists, including Pepito Arriola, Ethel Leginska, Winnie Pyle, Elsa von Grave, Charlotte Skibinsky. A famous virtuoso who becomes a celebrated teacher has a purview of the art second to none. Born in Spain, Señor Jonás was destined by his father for a business career. As a young man he was sent to Belfast, Ireland, to learn English and gain business experience. He had had a fair musical training in his youth in Spain and his strong musical inclinations led him to abandon his business engagements at the somewhat late age of eighteen (?), when he seriously determined to become a musician. It is best to let our readers learn in his own words how he overcame certain obstacles which bade fair to bar the way to his concert and pedagogic triumphs.*]

When Success was a Failure

"HUNDREDS of piano students in their teens have repeatedly asked me: 'Am I not too old to make a beginning?' According to the traditions of my teachers, no one can become a successful pianist who has not accomplished wonders in early childhood. My life-work has embraced experiences with numerous prodigies, notably the celebrated case of my pupil Pepito Arriola, who was the sensation of musical circles in Europe and in North and South America for years. In my own case, I was anything but a prodigy. My musical education in Spain was, to say the most, mediocre, yet I had an intense love for music that even my strong-willed parents could not turn toward business.

"Not till I was eighteen years of age, however, did I have sufficient determination to tell my parents that music and nothing but music was to be my life-work. Then I went to the famous conservatory at Brussels. The head of the conservatory at that time was Gevaert.

"Brassin died, however, and my teacher was de Greef, who commenced his lessons by explaining to me how utterly impossible it would be for me to become a virtuoso, no matter how hard I worked. In the first place, there was my age. I had reached the tottering dotage of eighteen and, therefore, according to all traditions, I could not become a virtuoso, but MIGHT become a second-rate teacher. Then there was my hand. My hand was *impossible!* Nevertheless, I was not discouraged, and determined to work harder and longer than any of my fellow-students. At the end of two years I was successful in carrying off four of the leading prizes—Harmony, Counterpoint, Score Reading and, most of all, Pianoforte.

Applause that Meant Nothing

"The final test came at the open competition at which I was to play three pieces. At the end I was received with great acclaim by the students and professors and a crowd of two thousand people, listening to exclamations of 'Bravo, the Spaniard!' 'Bravo, the Spaniard!' etc. As I came down the aisle of applauding friends I never had such a sense of humiliation in my life, for I knew down deep in my heart that what I had accomplished was almost inconsequential in comparison with what I had to accomplish in the future. I said to myself:

"'Don't be fooled by this applause. You know next to nothing. You know only the First Movement of the Moscheles *Concerto* in G minor, the *Caprice* on the Ballet from *Alceste* by Gluck-Saint-Saëns, the *Caprice* in E major by Scarlatti, and the *Berceuse* of Chopin.'

A Repertoire of Three Pieces

"As a matter of fact, that was my repertoire at the time of my graduation from the Brussels Conservatory. Of course, I had read many of the works of the other great masters, but I did not know them—and best of all, I *knew* that I did not know them. Many students make the fatal mistake of fooling themselves. They master a few pieces which they manage to play before a group of interested friends, and they then consider themselves well educated musically. It is utterly ridiculous. A musical education is not a smattering—it means a very wide and intimate acquaintance with hundreds of works.

"When I left the conservatory I resolved that if I were to become a successful musician it would be necessary to regard my conservatory training as a very desirable, but at the same time a somewhat insignificant beginning. The compelling force which makes for success comes from within. A good teacher may give you the benefit of his experience, of his talent, of his knowledge. A great teacher will give you this a hundred-fold and, besides, the inspiring example of his own personality, of his own success as a virtuoso and as an educator. He will have the inestimable gift of insight, that is to say, the faculty of divining the hidden sources within yourself from whence may spring into life the blossoms of a beautiful art. And yet, withal, he can only guide, counsel, suggest. It is for *you* to win the battle. On *you* rests the burden of proof; therefore, no matter how excellent your educational opportunities may have been, if you have not the gift for working by yourself, prodding yourself, inspiring yourself—you are quite certainly doomed for failure. When I left the conservatory I realized, most of all, that there were certain physical defects in my hands which the teachers had not been successful in correcting. By studying carefully the anatomy of the human body, and especially of the hands and arms, I was able to devise exercises which cured what my teachers had not cured. This, I believe, is the reason why I have always been able to develop the technical ability and power of pupils whose hands seemed to debar them from pianistic success.

A Definite Goal

"I then realized that I must have a definite goal. This, I determined, should be the Rubinstein Scholarship at St. Petersburg (Petrograd). The prize was to be given to students from twenty to twenty-six years of age. The jury was composed of twelve men, one of whom was Rubinstein himself, and another was George Peabody, of Baltimore. Thirty-three pianists competed, one of whom was Busoni, then the head of the piano department of the conservatory at Helsingfors, Finland. Seven pianists were selected for the final competition, which was held at a great concert-hall, crowded with people (who were not permitted, under any circumstances, to applaud). Of course, the Juror who counted most was Anton Rubinstein himself. The strain was enormous. Everyone was far too nervous to do his best. Finally the winner was selected. It was Dubozoff, one of Rubinstein's own pupils, who played then in the manner of Rubinstein himself. His name is to-day unknown in the musical world, whereas Busoni and I have often met in the midst of our concert tours all over Europe and America. This brings to mind the reminiscences of Saint-Saëns, as told by himself in his *Portraits et Souvenirs*. Recalling a competition in which he and other young musicians took part, and in which he was not awarded any prize, Sain-Saëns writes: 'I got nothing, but do not ask me the names of the ones who received the first prizes; the dust of oblivion covers their names. *Requiescat in pace.*'

"Rubinstein then accepted me as a pupil, but after I had been attending his classes for only three and a-half months he had a disagreement with the authorities in Petrograd, and decided to discontinue. While I have, therefore, never claimed to be a pupil of Rubinstein, I, nevertheless, learned many valuable things from him, especially in the matter of tone production and interpreting the classics.

Tone, Tone, Tone

"Rubinstein's first consideration was Tone, TONE, TONE, TONE—that was his constant cry. He was a very moody man. At times he could be most encouraging and exceedingly kind (*gemüthlich*, as the old-fashioned German word puts it) at other times he could be quite the reverse—bitter, sarcastic and almost cruel in his remarks to erring pupils. Once he said to a pupil, 'Stop! What do I care if you play all the notes correctly. You play without tone.' Then he rushed to the piano and played a few notes, shouting: 'This one tone is worth more than your entire musical career!' One of the other teachers present told Rubinstein that he thought he was too severe with the pupil. The reply was: 'How can one be too severe with a student who thinks that mechanical technic is everything and the soul nothing?'

"After my début with the Berlin-Philharmonic Orchestra in Berlin, I toured for two years and a half playing in most of the European music centers with the great orchestras. Eventually I found myself touring in Mexico and in Cuba, my Spanish nationality having been heralded in those countries. In Mexico City it was said that I was the first pianist to give a recital. It had been the custom for pianists to appear in concerts in which as many as twenty or more people took part. When I reached the hall I found an immense throng and was, of course, not a little proud of the fact that I had attracted so many people. The manager, however, soon took down my conceit by telling me that the audience had not come through any particular desire to hear me or because of my reputation, but because they could not conceive how one man could last out an entire evening's program.

Nothing is Impossible

"In the United States, where I made my home for many years, I toured with all the principal orchestras, including the Boston Symphony, and once played the *Emperor Concerto* upon twenty-four hour's notice, with the Thomas Orchestra. These experiences are recounted chiefly to indicate to students how, from three pieces, my repertoire grew to over three hundred, including all the *Sonatas* of Beethoven, almost the entire Bach, Chopin, Schumann, Mozart, Mendlessohn and Liszt literature and all of the works of ancient and modern composers most in demand. How extremely foolish it was for my teacher to tell me that such things were impossible at the age of eighteen! *Nothing is impossible.* During the ten years I was teaching a host of profesional pianists in Berlin, I found that if the student was sufficiently talented, age had very little to do with the real progress, for I had successful students of all ages.

"The great difficulty is that students are always hunting substitutes for practice when there are no more substitutes for practice than there are for gold, diamonds, or your own heart beats. Nothing can take the place of practice, which means devotion to one's art.

How Charlatans Coin Fortunes

"This very thing, however, makes it possible for charlatans to coin fortunes, once they can convince

enough people that they have some magic talisman that is going to do away with real work and make results attainable without effort. Many of these charlatans are honest in their own minds. That is, they have a little bag of tricks—a few exercises which they construe into what come to be known as 'methods.' The great teachers of the world, in any branch of human endeavor, have invariably been above methods so-called. Their knowledge has been almost universal and not confined to a few little short cuts.

"There was a teacher once who advertised that he taught the Deppe method. The main thing about his teaching seemed to be that he placed the pupil before the piano on a chair so low that it looked as though the poor individual were almost reaching up to play on a mantlepiece. This teacher advertised marvelous results from this method, and I think that he really thought that he had found a panacea for all pianistic ills. Of course Deppe would never have dreamed of teaching in such a manner. The result was that two of this man's pupils reached a stage of almost complete paralysis.

Leschetizky Out-Leschetizkyed

"Another man advertised that he had discovered the real secret of 'Leschetizky's method.' The truth was that he was employing an exercise which Leschetizky was reported to have used upon one occasion, and may have used to correct some peculiar fault. It consisted in letting the 'heel' of the hand fall far below the keyboard and playing five-finger exercises with the fingers hanging on the ivories like hooks. Under certain conditions this extreme and unnatural exercise might be valuable if very carefully used to produce strength. Such an exercise, however, is extremely dangerous if carelessly done and can strain delicate parts of the hand in most disastrous fashion. Yet this teacher virtually made his living by convincing others he had out-Leschetizkyed Leschetizky by finding out the real kernel of the Leschetizky method.

"I could cite many other instances of charlatanism, of dishonesty, of obscurantism.

Take Counsel with Yourself

"If you would succeed, take counsel with yourself. There is within your soul a force which, if awakened and wisely directed, may transform the world. It will, at least, transform your life. This force is desire, passion—the desire and the passion of the true artist for his art. For its sake he will toil and sacrifice. Its golden dreams will sweeten his life. He need not be coaxed to work, nor to be flattered; nor will the rocky road which he has to travel frighten him. Through failures and privations, through momentary discouragement, yea, through poverty and want, the mysterious, divine inner force will ever shield him, uphold him, lead him on to ultimate success. For success it will be, whether enjoying material wealth, like Mendlessohn and Meyerbeer, or being carried to a pauper's grave like Wolfgang Amadeus, Mozart and Franz Schubert."

What Shall I Teach

By J. M. Baldwin

With many teachers the question is, What shall I use for beginners? Not long ago an experienced teacher made the remark: "I do wish teachers would stop using a certain book." The book was one containing many familiar tunes and very progressive in its work. It was a splendid work for beginners.

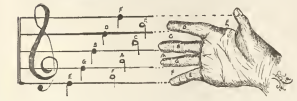
That particular instructor wanted to use more classic music. The desire for classic and "old master" music is a splendid thing. But it seems hard for most of us to remember we were once beginners. The average boy or girl just beginning the study of music has no taste for anything further than some familiar tune or something that has jingle. It is out of the question to think that a beginner *ought* to be interested in a masterpiece. Every tutor should bear in mind that to make musicians it is necessary to go step by step.

If one wants to disgust a pupil with music, to make him so sick of it that he will not want to try the piano again, just set him at work on something that seems tuneless to him. It will not be long until the teacher has lost the opportunity of developing a musician. By observation you may see what your scholar likes and gradually draw him into the higher lines of music. This is the tact of the true teacher.

The Most Simple Way of Teaching Lines and Spaces

By J. B. Roose

Left hand—The Bass Clef. The Clef Sign is taken from an old-fashioned way of writing the letter F. Notice the two dots on each side of the fourth line making that line always F. Name each finger of your hand after the lines of the Bass Staff.



Right hand—The Treble Cleff or G. Cleff, because it revolves around the second line and therefore that line is G. Name each finger of the right hand after the lines of the Treble Staff.

Practice away from the piano calling off the lines on each hand as you point to them with the other. Then practice pointing to the spaces between the fingers named after the spaces on the staff.

What's the Matter with the Pupils' Recital?

By a Mother

My three enthusiastic youngsters are studying the piano and the violin. It naturally fell to my lot to attend closing recitals in June. To be exact, I listened to six distinct programs, for we are a music-loving community and, as a one-time teacher of the art, my interest is twofold.

I have reflected upon those six programs, and have concluded that there is something altogether wrong with the usual students' recital. Get together a number of more or less nervous children, a more or less distracted teacher, some anxious parents, a sprinkling of bored friends, and the resulting occasion can scarcely be a happy one musically. But *why* the nerves, the distraction, the anxiety and the boredom? Are they not all the result of that spirit of competition which, we have been told, is the life of trade, but which surely is the death of art? Good, bad and indifferent, beginner and advanced student—they are all marched on in inevitable procession, from *The Jolly Farmer* to the *Chopin Waltz*. Comparisons are inevitable, too, and—comparisons are odorous. The students, the teacher, the parents—all are quite aware of this. Is it not possible to break away from this stereotyped form? It is. One of the six recitals I heard broke away from this conventional program and its drawbacks. It was done through intelligent coöperation.

A wise teacher had gathered her eighteen miscellaneous pupils together into an orchestra that gave for its first number Haydn's charming *Toy Symphony*. With the most capable piano student at that instrument, six young violinists, the others absorbed with the various toy instruments, the ensemble, under the teacher's bâton, was truly enjoyed, not only by the audience, but by the performers. They loved to do it, and they did it well. The second part of the program was given over to a group of piano numbers by a gifted student and a double number for two violins with accompaniment by a second piano student. For closing we had again an orchestral selection, light and pretty, and given with great zest by the players.

When it was all over we of the audience looked at our watches *for the first time* and gasped to find that an hour had elapsed and that we had really *enjoyed* a students' recital!

Scale Maxims

By Walter Stumoff

1. Quiet, well-poised arm leads to steady scale performance.

2. Relaxed muscles from shoulder to finger tip remove the tendency to nervous, flurried scale playing.

3. Slow legato playing in which the finger which has just struck a key is not released until just the instant the next succeeding finger strikes "key bottom"—(that is goes down as far as it will go) is the basis of all finished rapid scale playing.

4. The management of the thumb is the basis of long smooth-flowing scales. The breaks come in passing over and under the thumb. Therefore the student must practice the scales very slowly, preparing the thumb in advance or the fingers that go over in advance. For instance in the scale of C ascending—strike C, at the moment that the second finger strikes the next note D, the thumb is slipped quietly under the hand so that it is immediately above F. This is done before E is struck with the third finger. Long experience has shown that if the hand is slightly tilted toward the thumb it will be in better position to do this.

5. Play in groups. That is, don't think of the notes individually but in sections. Think of a group of ten notes as a word and get the knack of running it off just as you would pronounce a word of ten letters.

A Hint on Memorizing

By Otto Fischer

A modern memory system recommends this analytical process of memorizing: take two or three words in a sentence which express the main idea, and, holding these firmly in mind as a peg to hang our thoughts on, gradually add the modifying and qualifying adjectives, phrases, etc. Thus, in the opening sentence from Lincoln's Bunker Hill Monument speech, "This unaccounted multitude before me and around me proves the feeling which the occasion has excited," the main thought is "multitude proves the feeling." By a cumulative process of adding modifiers we get, first: "This unaccounted multitude proves the feeling;" then: "This unaccounted multitude before me and around me proves the feeling," and finally adding the last phrase, "which the occasion has excited," the relation of important and less important ideas becomes so clear that we have no difficulty in remembering the sentence.

Learn the Melody First

The same principle may be applied in memorizing music. Here the main thought is always the melody; the accompanying thoughts are the modifying ideas. For example, in Mendelssohn's *Spring Song* the melody (the notes in the right hand with the stems up) should be memorized first. Do not take more than eight measures at a time, and if you have any difficulty in memorizing as many as that apply the process given below to the single measures or to groups of 2 or 4 measures, gradually combining them until you have covered the entire phrase of eight measures.

You should be so familiar with this melody or central idea that you can sing or whistle it or transpose it by ear into other keys. Having thoroughly familiarized yourself with the melody, next add the bass octaves to this melody and so get the foundation of the harmonic structure. This bass part may, of course, be memorized separately. Lastly add the arpeggiated accompaniment which you may also memorize by itself. If you are a harmony student this accompaniment with the bass below will be interesting to analyze harmonically. As special memory drills you may play these two parts from memory and sing or whistle the melody or play the melody and the arpeggios alone and omit the bass. Doing this you will be imitating the orchestra conductor who rehearses certain instruments or groups of instruments separately.

One of the advantages of at least knowing the central idea or melody perfectly may be illustrated by the singer who, when his accompanist drops her music, continues unconcerned until she has again arranged her score and found the place. If through any cause you should forget what comes next in your accompaniment you will be so familiar with your melody that you can continue with it and soon bring your accompaniment into line. This gives confidence in playing for an audience.

New Pianistic Beauties Through New Pedal Effects

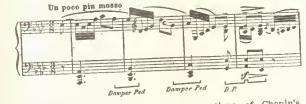
By the Well-Known Chicago Pianist and Conductor

GLENN DILLARD GUNN

(Although this article may be read independently of the first section which appeared last month, we strongly advise our readers who did not have that issue, to secure it, if only for the benefit of reading Mr. Gunn's unusually lucid remarks upon Modern Pedaling.—Editorial Note.)

There remain certain special uses of the damper pedal to be described. Difficult connections often call for brief depressings of the pedal in the midst of passages which are designed to be non-legato; in which legato and non-legato touches combine; or in which the required lightness and transparency make audible use of the damper pedal undesirable. The first variation in Beethoven's *Op. 26* demands a connected bass progression against the feathery arpeggios of the right hand. If the pedal be depressed on the last half of the last eighth note in the measure and released as the first note of the next measure sounds, its use will not be heard and a flawless legato will result in the bass progression. (See Ex. IX.)

(Ex. IX, Beethoven's *Op. 26*, Variation 1.)



Similarly the difficult melody connections of Chopin's *Etude*, Op. 25, No. 4, can be accomplished by depressing the pedal after the lower fingers of the right hand and the left hand have released the tones of the non-legato accompaniment, but while the fifth or fourth finger of the right hand still holds the melody tone. In this case, too, the pedal must be released as soon as the next melody tone sounds. Like the half-pedal, this use of the damper pedal is exceedingly difficult and requires good ears and faultless coördination of foot and hand.

The Sostenuto Pedal

Since the sostenuto pedal is an American invention, one quite naturally finds its use first indicated by an American composer. Practically all of MacDowell's works which were written after his return to America call for it. The *Sea Pieces*, both books of etudes, the *Fireside Tales*, the *New England Scenes*, the *Woodland Sketches* and the sonatas all have many opportunities for its employment. Before detailing examples, however, it were well to describe its function and to deduce at least three rules to guide the student in its use.

The sostenuto pedal keeps up all dampers that are up at the moment that it is depressed. If all dampers are up when the sostenuto pedal is depressed—if, in other words, the damper pedal is first depressed and the sostenuto pedal is depressed later—all dampers will remain elevated and the damper pedal mechanism will have no effect upon them so long as the sostenuto pedal is held down. Vice versa, if no dampers are up at the moment the sostenuto pedal is depressed, it will not function. Wherefore the following rules:

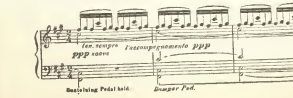
I. Tones to be sustained by the sostenuto pedal, I—may be prepared silently in advance; 2—may be prepared audibly in advance of other tones of the chord.

II. The sostenuto pedal must follow the hand—must be "syncopated."

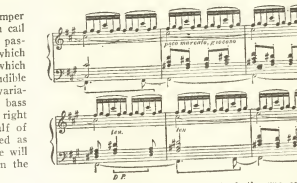
III. The damper pedal must follow the sostenuto pedal if used in conjunction with it.

Let us take as first example the second part of MacDowell's Etude, *Op. 36*, entitled *Shadow Dance:*

(Ex. X. MacDowell's *Shadow Dance.*)



II

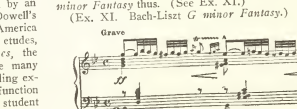


Here the left foot must depress both the una corda and the sostenuto pedals as soon as the first tone of the measure is sounded. The right foot is thus left free to sustain with the damper pedal such tones of the left hand melody as need its support. The sostenuto pedal must be syncopated on the first b written on the third system, the una corda pedal perforce moving with it. The sostenuto pedal is replaced entirely with the damper pedal in the seventeenth (17) measure of the theme. (See Ex. X.)

In case the performer's foot is too small to depress both una corda and sostenuto pedals, it is best that she dispense with the use of the former and rely upon touch for a pianissimo. In this connection let it be said that the ancient tradition which prescribes the use of the una corda pedal only where a change of tone-color is desired still holds good though violated by common usage.

This use of the sostenuto pedal to prolong bass tones is by far the most common. It was for this that it was designed. Often it is best to prepare the tone or tones to be held by the sostenuto pedal silently in advance. Thus one might begin the Bach-Liszt *G. minor Fantasy* thus. (See Ex. XI.)

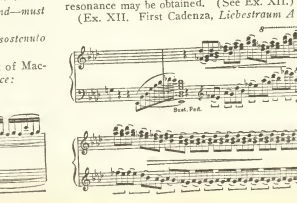
(Ex. XI. Bach-Liszt *G minor Fantasy.*)



The low G octave is to be prepared silently in advance with the left hand and the sostenuto pedal. Then the damper pedal is depressed and the opening chord sounded with the utmost power and resonance.

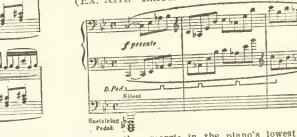
It is often possible to stimulate resonance by the sostenuto pedal, notably in such cadenzas as the first in the Liszt (*A flat*) *Dream of Love*. By dividing the prefatory dominant minor ninth chord between right and left hands and holding it with the sostenuto pedal while the ensuing passage is played; and by employing many short accented damper pedals throughout the cadenza, an effect of remarkable brilliance, clarity and resonance may be obtained. (See Ex. XII.)

(Ex. XII. First Cadenza, *Liebestraum A flat.*)



A similar effect based on sympathetic resonance may be obtained in such passages as the introductory arpeggio of the Chopin *G minor Ballade*.

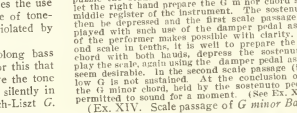
(Ex. XIII. Introduction *G minor Ballade*, Chopin.)



Prepare the arpeggio in the piano's lowest octave and hold silently with the sostenuto pedal the A flat major triad. If the passage is then played with the usual use of the damper pedal (*i. e.*, pedal depressed before beginning the passage and changed on each succeeding A flat), the sympathetic resonance of the low bass strings—held open by the sostenuto pedal, but never sounded—will provide a clear but seemingly remote harmonic background against which the tones of the slow arpeggio passage seem to ring with soft but rarely beautiful tonal luster. (See Ex. XIII.)

The second phrase also may be provided with a background of sympathetic resonance by holding the tones E, F, G, B flat silently with the left hand while the right plays the last six notes of the phrase in octaves. The hand plays the last six notes of the phrase in octaves. The left hand then prepares the G minor chord silently in the middle register of the instrument. The sostenuto pedal may then be depressed and the first scale passage (in octaves) played with such use of the damper pedal as the strength of the performer makes possible with clarity. For the second scale in tenths, it is well to prepare the full G minor chord with both hands, depress the sostenuto pedal, and play the scale, again using the damper pedal as often as may seem desirable. In the second scale passage (in tenths) the low G is not sustained. At the conclusion of either scale the G minor chord, held by the sostenuto pedal, should be permitted to sound for a moment. (See Ex. XIV.)

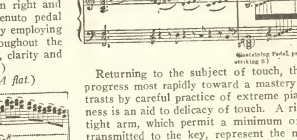
(Ex. XIV. Scale passage of *G minor Ballade.*)



Other uses of the sostenuto pedal in the *G minor Ballade* are to be recommended at the conclusion of the *E flat* major Waltzlike division (104th measure), hold C sharp minor chord with sostenuto pedal; 155th measure hold E flat major chord with sostenuto pedal).

The concluding cadenza of the prelude in A minor from Debussy's *Suite pour le piano* also benefit greatly by holding the augmented triad on B, silently prepared, with the sostenuto pedal while the scale passages are played. (See Ex. XV.)

(Ex. XV. *Cadenza Debussy Prelude.*)



Returning to the subject of touch, the student will progress most rapidly toward a mastery of subtle contrasts by careful practice of extreme pianissimo. Stiffness is an aid to delicacy of touch. A rigid hand and a tight arm, which permit a minimum of weight to be transmitted to the key, represent the muscular conditions necessary to clarity and beauty of tonal proportions in pianissimo.

Contrasts are the life of a performance. Control and restraint in the use of contrasts are the mark of the artist, just as the lack of courage in their employment is the mark of the amateur, whose pianissimo is never soft enough, whose fortissimo is never loud enough, yet who is also incapable of sustaining that flat, unvaried evenness of power which forms the dynamic

background of interpretative art, and which, in itself, is one of the most beautiful of pianistic effects. Without this dynamic standard, the artist cannot measure his contrasts and falls into all manner of exaggeration on the one hand, or degenerates into amateurish weakness and monotony on the other.

However, the amateur, as said before, rarely falls into the error of exaggerating contrasts of power. Better a fortissimo too loud, a pianissimo too soft, than a contrast that will not carry across the footlights.

Busoni's transcriptions of Bach offer the best possible material for the establishment of standards of touch. This master of the piano has transferred to the keyboard at once the "flatness" and dynamic monotony of the organ played for long stretches on one manual without change of registration, and the precise but vivid contrasts of power which different registrations and different manuals make possible.

His transcriptions of the choral preludes, as for example *Sleepers, Awake*—offer unrivaled opportunity for the study of simultaneous contrasts in levels of tonal intensity. His transcriptions of the Toccata in D minor is an etude in "flat" effects and broad contrasts of power. Also it calls for a most difficult and rarely heard echo effect. To produce this, the hammer must be made to act both as hammer and as damper. A sharply accented chord repeated immediately in extreme pianissimo will produce this echo effect, because the hammers coming delicately into contact with the vibrating string reduce its activity suddenly to a minimum. The effect is difficult to command.

Crescendi usually are accomplished chiefly in the left hand because it commands the greatest resources of resonances.

Diminuendi are aided by half pedals, as explained before.

Precision in control of short pedals can be developed advantageously in the study of the Chopin waltzes and mazurkas. These lessons in turn have constant application in all piano music from Scarlatti to Scriabine. Harold Bauer is of the opinion that tradition has decreed too little pedal for all music which has survived from the literature of the harpsichord and clavichord. He points out that these instruments in their earlier forms were minus all damping appliances, and the performer was obliged to damp the strings with his hands. Since this interrupted the course of the performances, it is evident that much of the music must have had an effect similar to that which would be obtained on the modern piano by too liberal use of the pedal. That this in turn was not entirely desirable, even to eighteenth century ears Mr. Bauer proves by quoting from a letter that Mozart wrote to his father concerning some public performance in which he used an instrument equipped with a knee damper. Mozart extolled the merits of the new device.

For the rest, the student of touch and pedal is advised to add the following works to his repertory.

For the study of parallel contrasting levels of tonal intensity:

Tune from County Derry ..... Grainger
Colonial Song ..... Grainger
Chanson Sans paroles ..... Saint Saëns
Alceste ..... Gluck-Saint Saëns
Intermezzo in E flat, Op. 117 ..... Brahms
Love Dream in B major ..... Liszt

For special pedal effects:

Pastorale in F minor ..... Scarlatti-Tausig
Bells Across the Trees ..... Debussy
Reflections in the Water ..... Debussy
All Italia ..... Busoni
Pagodes ..... Debussy
Impromptu ..... Carpenter
Sonatina ..... Ravel

For Sostenuto pedal:

Concert Etude F sharp ..... MacDowell
Sea Pieces Nos. 1 and 11 ..... MacDowell
Polonaise Americaine ..... Carpenter
Play of the Waters ..... Ravel
Prelude in A minor (Suite pour le piano) ..... Debussy
Prelude in C sharp minor (something new!) .. Rachmaninoff
Autumn Idyl ..... Cyril Scott
Prelude in A flat ..... Chopin

For routine in careful detail of pedaling:

Tambourine ..... Rameau-Godowski
Canzonetta Salvator Rosa ..... Liszt
Variations Symphoniques Vol. 111) ..... Rameau-Godowski
The Three Hands (Sostenuto used as damper ped.) ..... Rameau-MacDowell
Gigue ..... Rameau-Godowski
Strauss Waltz paraphrases ..... Godowski
The Irish Washerwoman ..... Sowerby

Did You Say You Couldn't Memorize Music? Read This!

By L. E. Eubanks

Good memory is a matter of good health, deep interest in the subject and practice. Examples of poor memory because of reduced health are familiar to us all; no amount of interest and practice can long sustain the mind's retentive faculty when the physical vitality is low.

Interest is absolutely indispensable. It is related of Braham, the memorizer of millions of musical notes, that he once had to consult a friend to be certain of his own name. Names, of themselves, were of no interest to him, but his mind was wrapped up in music. Every teacher of music often sees proof of the value of practice in memorizing. Sight reading and technique may reach a high point of excellence without a pupil's being able to play a single composition from memory, unless that faculty receives some training.

Some musicians with remarkable memories will tell you that they do not know how their power was acquired. This proves nothing, except that they did the training unconsciously. Certain it is that your memory of a piece of music—or anything else—depends on the depth, vividness, of the mental impression it makes, and that this impression comes through one or more of the special senses.

A cardinal principle in memorizing music is to get as many of the special senses "on the job" as possible. Not only make a mental picture of the score, so that you can see it with the mind's eye when your eyes are closed, but impress the tone of every note on your mind by *attentive* repetition. Here is a fundamental rule: In considering an object to be memorized, endeavor to obtain the impression through as many faculties and senses as possible. As one authority puts it, know the thing from many angles; use the eye to assist ear impressions, and the ear to assist in eye impressions.

That the senses of hearing and sight help each other is often proven in daily life. In trying to recall a name, if you have both heard and seen it (in print), it comes to you more readily—if not through one sense perhaps through the other; you have two chances. Employ every sense you can in memorizing music. If you can feel it, taste it and smell it, through some imaginative scheme, in addition to seeing and hearing it, so much the better.

Many musicians have original systems of remembering, or "little pet wrinkles" they think original. Most of them are merely mental pictures of the score, the use of a visual image. Another, whose ear is particularly good, believes that he relies wholly on the aural sense. Still others, both pianists and violinists, say that they "leave it to the fingers," the tactual sense. But observation will show that in every instance the main sense is backed up (possibly without the musician's consciousness) by one or more of the others. I repeat, *absorb* the thing to be remembered, take it through as many avenues of your mind as you can to it.

I believe any player or singer can learn to perform independently of the music sheet. If every pupil could be sufficiently impressed with the quality of music memory we would seldom hear that old lament, "I can't play it without the notes." Visualize not only the notes themselves, but the key-denoting symbols, time, movement, expression—everything that you see when you look at the sheet. Close your eyes a few moments at a time, working on the piece by sections, and repeat it until you can "see" satisfactorily. The thing becomes much easier with practice.

But don't stop with this, not even when you seem to have it "good enough." Learn the sound of every note and its sequential position so thoroughly that when you visualize a few notes their respective sounds will come to you, and so that voicing them brings the distinct picture of their position before your mind. Keep your health right, practice *attentively* as has been outlined, and you are bound to succeed. Remember, anyone can memorize music who can remember his own name, or the street number of his house. It is merely a matter of enough close application.

Taking American Music Seriously

By A. M. B. Bonner

A MUSIC writer of note, in a recent book on American Composition, makes a very timely statement when he says:

"The opportunities before the American Composer are enormous, and only half appreciated * * * while the true hope in American music lies in the development of those qualities that have given us an individuality among the nations of the world in respect to our character as a people."

This we know is absolutely true, taking the same thoughtful view-point we do realize the great possibilities of the American composer, and the rare skill with which he must play upon the heart strings of the American people with his tuneful melodies, in order to make America musically safe.

But, shall we as individual music lovers and performers leave all the responsibility of establishing a national spirit of music to the American composer? Shall we not do our part in developing musically the qualities of individualism that have made our country famous?

There are several of these qualities—*Loyalty* might be termed the paramount. Now comes the question: Are we as loyal to our own American music as we should be? Broadly speaking, have not we, as individuals, been inclined to look lightly upon the musical production of our own land? Have we not criticised the works of our composers as being shallow, tuneless, and thrown them aside after a hasty and oftentimes imperfect reading, as being practically worthless? This precipitate judgment, of course, is not applied to the musical efforts of all our composers, but in the majority of cases—haven't we been guilty?

We are not discussing the so-called "popular music" of America. "Blues" and "Jazz" tunes have their place, but not in this article. Naturally, we expect them to be light and frivolous, nor are we disappointed. Our argument has to deal with the safe and sane, the concrete in music.

Stability in Study

This brings us, however, to the second quality of importance; namely, STABILITY. We, as Americans pride ourselves on possessing great strength of purpose, but is this fixedness of mind always maintained in our attitude toward cultivating a taste for American composition. There is a message in MacDowell's *To a Wild Rose*, just as in Beethoven's *Moonlight Sonata*, but have we persevereingly sought out this message? Certainly we should be proud of the original manner in which our composers express their musical thoughts.

To this problem there is only one solution, and that solution calls for concentrated, persistent, and patriotic action upon the part of the American performer in the proper conception of the true motive, the inner meaning of our American composers. We must cultivate a loyal friendship through the medium of their music, and learn, by constant association and searching out, the beauty of a mutual musical understanding.

Temperature and Practice

MUCH of the value of the child's piano practice is lost because it is carried on in a cold room. It is impossible to get the best muscular action out of chilled and stiff tissues. Have the piano in a room well ventilated but of a comfortable temperature. It is well, too, to get the youthful student into the habit of warming and relaxing the muscles of the hand by washing them in warm water before beginning practice. The little student will be encouraged by the ease of movement that will make the scales and arpeggios come with a swiftness impossible to chilled fingers.

Let the Light Fall Right

READING music is difficult enough without adding the difficulty of poor light. It should be easy enough to arrange for the light falling so that the eye may at once grasp the look of the notes on the printed page. It will make the reading easy and save the student the extra nervous strain of peering at the dimly seen notes. The musician needs excellent eyesight for his chosen art. Do not induce the handicap of damaged eyesight by habitual practice in a poor light. Let the light fall right.

Secrets of the Success of Great Musicians

By CHEVALIER EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tschaikowsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February); Schubert (March); Mendelssohn (April), and Beethoven (May).

Georg Friedrich Händel

IT is intentionally that I let my last article on *Johann Sebastian Bach* be immediately followed by one on *Georg Friedrich Händel* because both show a striking parallelism at the beginning of their life. Both were born in the same year, 1685, both were of German birth, both commenced their career as organists. On the other hand, their development, the style of their works, diverged substantially from each other. The comparison between these two giants of German art gives us the proof that influences and external circumstances can mould genius into quite different shapes. We see in one, Bach, the plain organist, living in a kind of domestic hermitage, the pure religious trend prevailing during his whole life; in Händel, on the contrary, the smiling sky of Italy beautifying, illuminating his inspirations, making him more attractive to the majority of his contemporaries. England, where Händel resided for nearly fifty years, honored him as her own son, anglicized his name to read *George Frederick Handel*, and even to-day his works are predominant in English concert programs. In outward honors, in the recognition by his contemporaries, in the earning of worldly goods there is no doubt that Händel reaped in his day a far richer harvest than Bach. Receding more and more from their time, however, history is wavering as to whom of the two to grant the palm.

Stolen Practice Hours

Händel was born in Halle on February 23, 1685, to "Doctor" Händel, then 63 years old, barber, surgeon in ordinary and valet-de-chambre to Prince Augustus of Saxony. Georg Friedrich was *born* a musician and scarcely waited for his emancipation from the nursery to begin the practice of his art. His earliest delight was to play with toy instruments, drums, trumpets, horns and flutes. For a time the old surgeon bore patiently with this childish fancy; but, finding that it was rapidly developing into a passion he grew anxious with regard to its effect upon the future of the young enthusiast whom he had determined to educate for the legal profession. He, therefore, forbade the practice of any kind of music. All musical instruments were put out of reach. He would even avoid all houses in which music was practiced. This was a sore trouble to the child. He was docile and obedient in all matters, but he could not bear the prohibition of his beloved music. As with Bach, the forbidden fruits possessed their irresistible charm for the boy, and he tried to do on the sly what his despotic father had interdicted. By means of some friendly help he managed to obtain possession of a clavichord. He concealed that precious instrument, the precursor of our pianoforte, in a little garret and in stolen hours, while the rest of the household slept, the boy taught himself to play, practicing anything he may have previously heard or inventing little tunes himself.

The keyed instruments of that time were not of the full-toned, sonorous sort with which we are to-day familiar. The clavichord was a soft-toned instrument, so soft, indeed, that it would be difficult to hear it at any distance. This may account for the boy's not having been interrupted in his solitary studies, and it is certain that he learned to play in a manner that, considering his years and opportunity, was little short of miraculous.

A visit to the Duke of Sachsen-Weissenfels, undertaken by his father, brought an unexpected turn in the lad's life. The Duke, after listening to the organ playing of little Georg Friedrich, then not yet eight years old, declared to the father that for such a manifestation of genius the boy ought not to be restrained, but rather encouraged and allowed to study music systematically with the view of devoting his life to it. Old Doctor Händel felt that the Duke was too great a person not to have his own way, and so the law scheme was, temporarily at least, abandoned and the tiny player was informed, to his unbounded delight, that no further opposition would be offered to his natural inclination.

Upon his return to Halle the boy was placed under the organist of the cathedral, Zachau, an enthusiastic young musician of more than average talent (some of his *Preludes* and *Fugues* are published in the collection of Breitkopf & Härtel) who taught him to play upon the organ, harpsichord, violin, hauthoy and almost every other instrument in common use in the orchestras of the period; he also instructed George in counterpoint and fugue. In that time a conscientious teacher was to his pupil more like a father than a mere instructor. It was not the wholesale commercialized teaching as imparted in our conservatories, where the attention of the pedagogue must be divided between half a dozen or more scholars in the short space of an hour. Zachau devoted to his gifted pupil all his knowledge, his interest, his whole soul. Music of all kinds by all the most famous composers then known was analyzed by master and pupil together, the different styles of the different nations being pointed out and the excellencies and defects of the works clearly shown. Zachau had in his library a collection of scores by various masters, and of many of them he caused Händel to make copies for study. The master would not be satisfied with anything less than one original work every week. These were not mere exercises, but formal compositions—generally a cantata or a motet or sometimes a sonata or a variation. I have dwelt purposely a little longer on these details because there is no doubt in my mind that the solid musical foundation laid by Zachau was more than anything else responsible for the wonderful development of his genius.

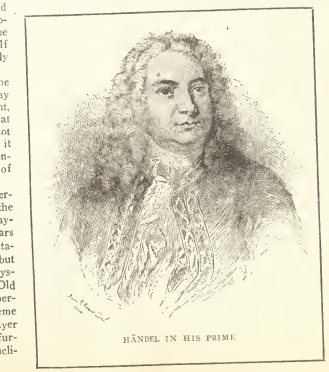
The oboe was a favorite instrument with Händel, both then and in after life, and for it he wrote a great deal of his early music while under the tutelage of Zachau.

He had not been quite three years under Zachau when that conscientious man confessed that his pupil knew more than his teacher!

Händel's Royal Admirers

Acting on the advice of Zachau, Händel started for Berlin in 1696, when he was little more than ten years old. The visit was of importance to him in more than one respect. Berlin was just then the center of German art, and opera especially was in flourishing condition. The Elector Frederick and his wife, Sophia Charlotte, were enthusiastic music-lovers, who kept the court continually enlivened with music and dance. By the encouragement which they gave to singers and composers they drew to Berlin some of the most eminent musicians of their time, among them Attilio Ariosti and Giovanni Buononcini had obtained high favor. With both of them Händel soon made intimate acquaintance. Little George delighted the Elector and the Electress by the beauty of his performances, causing some jealousy in Buononcini, while Ariosti conceived an affectionate interest for the youthful prodigy, frequently holding him on his knees for hours together at the harpsichord and imparting to him many valuable hints for his future guidance. Ariosti himself was a brilliant executant on the harpsichord.

So fully was the genius of Händel recognized at the court of Berlin that the Elector offered to take him into his service as one of the musicians of his orchestra. With this in view he proposed to send Händel, at his own expense, to Italy, where he might be perfected under the best masters. This offer was declined by Händel's father, either on account of his independence of spirit, or because he still cherished a hope of making a lawyer of his son and wished to avoid such an irrevocable step. After the refusal of the Elector's offer, Händel could not remain in Berlin any longer. He therefore returned to Halle and settled down once more to his musical studies, now left entirely to his own resources.



HÄNDEL IN HIS PRIME

Händel's First Appointment

In 1697, Händel being then twelve years old, his father died. The boy entered the University of Halle, but after one year and a half he tired of his purely classical studies, and finally abandoned them. His sense of filial duty had to give way before the irresistible urge of his genius. While he was still studying at the university Händel received his first musical appointment of organist at the Domkirche of Halle. The post was no sinecure, for the holder of it was expected to furnish a great deal of original music for the service of the church, train the choir, keep the instrument in proper order and to play it. For all this the magnificent sum of fifty thalers (about 38 dollars) *per annum* was offered! Händel probably considered more the artistic advantage of gaining experience in conducting than the actual compensation. The choir was a purely voluntary one, formed of fellow-students or friends of Händel whom he would gather together two days a week for practicing both vocal and instrumental church music. The short experience of regular musical work gave him more faith in his own powers, and he resolved to seek a wider field for his enterprise in Hamburg, whither he went in 1703.

This town was at that time in the apogee of its commercial prosperity, possessing a German opera house which rivalled that of Berlin. Händel commenced by entering this theatre as "violino di ripieno." Mattheson writes: "At first he played the 'violin di ripieno' in the orchestra of the opera house, and he acted the part of a man who did not know how to count five, for he was naturally prone to dry humor. But the harpsichordist being absent, he allowed himself to be persuaded to replace him, and proved himself to be a great master, to the astonishment of everybody, except myself, who had often heard him in private."

The relation Händel contracted with Mattheson was much to their mutual benefit. Mattheson was a young citizen of Hamburg, a composer, a singer and an actor, very clever on the organ and the harpsichord and afterward a writer of astonishing fertility. Born 1681, he prided himself, when eighty-three years old, on having written as many books upon all sorts of subjects as he had lived years. (The most important are: *Critica Musica* [1722], *Grundlage einer Ehrenpforte* [1740] and *Georg Friedrich Händel* [1760].) Many of his works teem with documents on the history of music of that epoch. He had known Händel from his arrival in Hamburg, and they exchanged lessons, Händel teaching Mattheson counterpoint, while Mattheson initiated Händel into the dramatic style. Thus they were bound together by a friendship which, once in its course, nearly came to a tragic conclusion. In 1704 was performed Mattheson's third opera, *Cleopatra*, in which the composer

himself sang the part of *Anthony*. After the death of *Anthony*, Mattheson was accustomed to conduct the remainder of the performance himself. To this the former director, Kaiser, had never made any objection. But young Händel, who was conducting, was less accommodating and bluntly refused to give up the harpsichord when the resuscitated *Anthony* presented himself. The other was very much irritated at being deprived of his usual privilege as a *maestro*, and at the end of the representation he overwhelmed Händel with reproaches. His complaints were not received very graciously, and they had scarcely got out of the theatre when the enraged Mattheson administered to the offender a box on the ear. Swords were immediately drawn, and the two angry friends fought there in front of the theatre. Mattheson's weapon split on a large metal button on the coat of his adversary, and this happy circumstance terminated the combat; whereupon Mattheson exclaimed: "If you break your sword upon your friend you do not injure him so much as if you speak ill of him." The two friends were soon after reconciled, and they became better friends than ever. There is no question that the intimacy of Händel with the highly gifted Mattheson had a decided influence on his artistic development and achievement.

Händel's Earliest Opera

Within little more than a week after the termination of this quarrel Händel presented to the world his own opera—the first—*Almira*, the rôle of the tenor being performed by Mattheson. The German opera of this period, though based upon Italian models, had shown signs of a certain individuality. Italian opera owed its origin to a series of reunions instituted by enthusiastic music-lovers at the house of Giovanni Bardi, Count of Vernio, for the discussion of matters connected with the music of ancient Greece and Rome. The result was the development of the *Dramma per Musica* through Jacopo Peri (*Euridice*, 1600), Monteverde (*Ariana* and *Orfeo*, 1608). The music of these early works was entirely declamatory and was, one may say, the precursor of the Lyric Drama restored later by Wagner. Cavalli, Cesti and Alessandro Scarlatti relieved the monotony of the continuous recitative with arias; later composers introduced concerted pieces and *finali*, thus developing the true opera perfected by Cimarosa and Mozart. German composers first imported dramatic music from Italy and then produced it for themselves.

When Händel produced *Almira* the lyric drama was in a transitional condition. In Hamburg opera was performed in a mixture of German and Italian. The same was the case in France and England. *Almira* was a work of this class. Its libretto contained fifteen Italian airs and forty-four German songs translated by Faustking from an Italian original. Many of its beautiful inspirations were used again by Händel in later works; among them a *Sarabande* in F played in the third act, which reappeared in the guise of the delightful *Lascia ch'io pianga* in his opera *Rinaldo*. That the composer was very fond of it is shown by the fact that he used it again for a third time in his Italian oratorio, *Il trionfo del tempe e della verita*.

On this occasion I must point out that it was quite customary with Händel to borrow from his own works. Some historians go so far as to assert that he sometimes genially borrowed from the works of other composers.

The Italian visit (1707-1710) was one of the most important events in Händel's career, as it was the means of coloring his style for the rest of his life and giving it a fluency and suavity and grace which it is questionable if it would otherwise have possessed. Also, his fondness for painting had its origin at this time. Also, his practical advantage of the visit was the mastery he acquired of the Italian language and writing. Here begins the great diverging line which so substantially differentiates Händel from Bach. Bach, never having placed himself in contact with the Italian masters and their compositions, preserved the Teutonic sternness and methodical austerity, while Händel added to his German erudition Italian beauty and grace.

Händel stayed first in Florence, where he brought out his first purely Italian opera, *Rodrigo*, which was received by the Florentines with the greatest delight, and the Grand Duke of Tuscany showed his appreciation in the substantial gift to the composer of a hundred sequins and a service of silver plate. To crown all the prima donna Vittoria Tesi, either on account of the composition or the comeliness of the writer, fell desperately in love with him. Händel did not seriously encourage the attachment of the young diva, but he allowed her to follow him to Venice for the purpose of singing in a new opera which he had prepared for the theater St. Chrysostom, of that city. It is peculiar that no woman seems to have occupied the smallest place in the long career of his life. The historians agree that Vittoria was beautiful and charming enough to turn the head of a young man of twenty-four, but Händel's heart seems to have been ironclad against Cupid's arrows.

The title of the new opera was *Agrippina*, and its first performance, in 1708, caused great enthusiasm, so that the audience burst out in shouts of 'Viva il caro Sassone!" (Long live the dear Saxon!) One of the songs, *Vaghe fonti*, presents in its orchestral accompaniment the first instance of Händel's use of the pizzicato and mutes.

In Rome Händel was a guest of the "Arcadians," a society which cultivated every kind of artistic taste, and whose members were drawn from the best houses of the country. At the Cardinal Ottoboni's house he met the famous violinist and composer, Corelli (his works have been edited and published by Joachim), and Alessandro Scarlatti, the greatest Italian musician then living. At the wish of Cardinal Ottoboni, Domenico Scarlatti, the talented son of Alessandro, entered a friendly contest with Händel for the purpose of deciding their respective merits on the organ and the harpsichord. The result of the contest proved doubtful in the case of the harpsichord, but when it came to the organ Scarlatti was the first to admit his rival's superiority. The effect of the contest was to bind them in a closer friendship than ever. Händel always afterward spoke in the most eulogistic terms of Scarlatti's talent, and whenever Scarlatti was praised for his organ playing he was accustomed to say, devoutly crossing himself: *"But you should hear Handel!"*

His next station was Naples, where he remained more than a year. In the autumn of 1709 Händel began to think of returning home, not, however, before bidding a formal farewell to his friends in the various towns he had visited. It began with Rome, where—it being Christmas—he heard the famous *pifferari* of Calabria play on the bagpipe the melody which they have performed in Rome from time immemorial during the holy week, and he introduced it afterwards in the little pastoral symphony which precedes the arrival of the shepherds in the *Messiah*.

Händel in London

Arrived in London, Händel was requested to write for the Queen's Theater an Italian opera, the subject being *Rinaldo*, in Tasso's *Jerusalem Delivered*. The poet of the libretto, Rossi, was given so little time that he prefixed his work with the following letter: "I implore you, discreet readers, to consider the speed with which I have had to work, and if my performance does not deserve your praise, at all events do not refuse it your compassion, for Herr Händel, the Orpheus of our age, has scarcely given me time to write, while composing the music, and I have been stupefied to see an entire opera set to harmony with the highest degree of perfection in no more than a fortnight!" The success of *Rinaldo* was brilliant The opera was put on the stage with a scenic magnificence which was quite extraordinary, the realism being carried to such an extent that birds were let loose to fly about the stage in the scene which represented the enchanted garden of Armida.

After a short trip to Hanover Händel returned to London, but, being first ignored at court, he was advised by Baron Kielmansegge to prepare music for the occasion of an excursion of the royal party on the Thames. Händel took the hint, and composed a Serenade called *Water Music*, which the composer himself conducted in a boat which followed the royal barge. The King was surprised and delighted and became reconciled to the composer.

Händel was appointed director of the chapel of the Duke of Chandos at Cannons, where he composed the twelve works known as the *Chandos Anthems*, as well as the Chandos *Te Deum* and the *Suite de Pieces* for the harpsichord, a series of compositions, among them the famous air, with variations, known under the name *The Harmonious Blacksmith*. His chief work at Cannons was the oratorio *Esther*, for which the Duke paid him £1,000.

In 1719 he was engaged by a society of noblemen as a composer for a new undertaking which had been formed under the title, "Royal Academy of Music," having for its object the establishment of Italian opera in England. A fund of £50,000 was raised, and the King contributed £1,000. The first thing was to secure the leading singers, and for this purpose Händel proceeded, in February, 1719, to Düsseldorf and Dresden and engaged Senesino, the world-known eunuch (his real name was Francesco Bernardi) Boschi and Signora Durastani. From Dresden Händel went to Halle on a visit to his old mother, and while there just missed meeting his great contemporary Johann Sebastian Bach. The latter had long desired to see his celebrated brother-musician, and immediately on hearing of Händel's presence in Halle he started off. Unfortunately, Händel had left for England the day before Bach arrived, and so it happened that these two musical giants in the course of their long lives never once met.

Ariosti and Bononcini had been also engaged for the same undertaking. These two men, though inferior to Händel, had their admirers. The Duchess of Marlborough especially had a decided preference for Bononcini. The directors of the Academy, taking into account these divided sympathies, caused the three musicians, with a view to test the abilities of each, to combine together in the composition of the next opera. The subject chosen for the libretto was *Muzio Scevola*, and the poem was divided into three parts, each forming a separate act. Ariosti undertook the first act, Bononcini the second and Händel the third. Händel's part was at once decided by the public to be immensely superior to the rest of the work, but the supporters of the rival composers remained unconvinced. We do not need to point out the bad taste of such an artistic compound.

It would take too long to mention all the operas written by Händel during his connection with the Royal Academy of Music. Opposition to Händel grew stronger, and the popular favor seemed to fail him, so that Händel suffered heavy financial losses and, as a consequence of his untiring exertion, also failed markedly in his health. His right arm had become useless from a stroke of palsy. After a cure in Aix la-Chapelle he recovered and, returning to London in 1735, devoted himself to that work which raised him to a position of the highest eminence among the composers of the world. Although nearly 60 years old, he showed in the last years of his life the greatest creative power. The oratorios *Saul* and *Israel in Egypt* (supposed to have been written in twenty-eight days), belong to this period. Following *Israel* came the ode *L'Allegro, il Pensieroso ed il Moderato*. To the Irish belongs the honor of having first performed the *Messiah*, the most sublime and popular of all Händel's oratorios. Händel wrote this work especially for Dublin, where it was given for the first time in 1742. Such a crowd was expected to hear the first production that the following notice appeared in *Faulkner's Journal:*

"This day will be performed Mr. Händel's new grand sacred oratorio called the *Messiah*. The doors will be open at eleven, and the performance begin at twelve. The stewards of the Charitable Musical Society request as a favor of the ladies not to come with hoops this day to the Musick Hall in Fishamble Street. The gentlemen are requested to come without their swords."

This courteous accommodation on the part of the ladies and gentlemen, it was declared, would enable the stewards to seat one hundred persons more.

On the 6th of April, 1759, Händel directed the performance of the *Messiah* at the Covent Garden Theater, and after the performance was over he was seized with a deathly faintness, and on returning home he was placed in his bed, from which he was destined no more to arise.

The fecundity of Händel was prodigious. Enough to say that he composed 23 oratorios and 44 operas, 39 of the latter in Italian.

In person and character Händel was like his music, large and powerful. He was kind and generous to a degree that his roughness of manner and the blunt humor of his conversation could not impair. He never married nor did he ever show any inclination for the cares and joys of domestic life.

Händel required uncommonly large and frequent supplies of food. It is said that whenever he dined alone at a tavern he always ordered "dinner for three," and on receiving as answer to his question, "Is te dinner retty?" (Händel never lost his German accent) "As soon as the company come," the waiter would say. "Den bring up de dinner *prestissimo*. I am de gombany."

Although he lived much with the great of his day, Händel was no flatterer. He once told a member of the royal family who asked how he liked his playing of the violoncello: 'Vy, sir, your highness plays like a prince." When the same prince prevailed on him to hear a minuet of his own composition, which he played himself on the violoncello, Händel heard him out very quietly but when the prince told him that he would call in his band to play it to him, that he might hear *the full effect of his composition*, Händel could contain himself no longer, and ran out of the room crying: "Worsher and worsher, upon my honor!"

(*Continued on page 378*)

Last Days of Great Composers

By ARTHUR ELSON

Romantic Moments Rarely Told for Music Lovers

According to an old anecdote, a man once put green spectacles on his horse, and tried to feed the animal on a diet of sawdust; but just as the experiment was about to succeed—the horse died.

Composers who have tried to live on the profits of their compositions have often found themselves in the same situation as that horse; and they have usually had to eke out a precarious living by teaching or concert work, in order to remain on speaking terms with real food.

In a historical sense, the status of the musician has not been very high until recently. Even the great Homer, according to the well-known couplet, had to beg his bread as a wandering minstrel. The Greece of some centuries after Homer, it must be granted, had a real respect for true genius; but in those times music, as we know it, was little more than an adjunct to the poetry of the times.

In Rome, the musicians were recruited from the ranks of slaves—composers and instrumentalists from conquered Greece and the Orient, or Gaditanian singers, from what is now Cadiz. The former were mere household chattels, while the latter were kept under the strictest discipline, to preserve their voices.

Actual composition, as we know it, began in the church, after the adoption of the Gregorian "tones." or modes, in A. D. 600. These were based largely on ancient Greek models. But the monks, who did the composing, were really amateurs, sure of a living apart from their work. The same is true even of the Troubadours, who flourished six or seven centuries after Pope Gregory. When the Troubadours disappeared, their followers, the hired Jongleurs, became the first mediaeval professionals, since they reverted to the wandering minstrel existence, and even amused the public by tricks, giving rise to the modern term juggler. But their life was none too easy, and they were often classed as "rogues and vagabonds," along with strolling actors.

With the rise of the contrapuntal school, the social position of musicians became decidedly better. Yet even at this time the composer depended upon patronage rather than earnings or upon some definite connection with church or court. Thus Palestrina, greatest of contrapuntal composers, thought his career ruined when Pope Paul IV dismissed him from the papal singers. When the Council of Trent thought of abolishing music in the church service, because of certain abuses, Palestrina saved the day by his "Mass of Pope Marcellus," which, with two other masses, showed that church music could be made dignified and effective. But the composer received no pecuniary reward, though the mass was ordered written in the archives in notes of double the usual size. A later set of masses, dedicated to Philip II of Spain, brought that monarch's thanks—and nothing else. Yet Palestrina's life was not without its triumphs, and in 1575 a procession of fifteen hundred people from his native place entered Rome to celebrate his glory, and marched about singing his compositions. His later career was clouded by the deaths of his sons, and he died a forlorn and lonely old man in spite of the friendship of powerful cardinals.

The Scarlatti's

The rise of the harmonic style, and especially the development of opera, enabled many of the early Italians to earn a true professional living. Thus Alessandro Scarlatti, who composed over a hundred operas, and his son Domenico, prominent also in harpischord work, could let past successes console them in their closing moments, though the latter had lost his money by gambling.

Even more fortunate was Lully, who rose from scullion duty to become the leading court composer at Paris. His many operas and ballets brought him much renown; but his conducting became the direct cause of his death. In those days the musical leader used a staff, with which he pounded on the floor. In a too energetic moment, Lully brought the staff down with a thump that struck his gouty foot, and led to the gangrene that carried him off.

Purcell, the leader of English music at this time, was really a more gifted genius, as his many operas and his concerted sonatas for harpsichord and viols will show. Purcell led a life that would now be considered a direct and habitual violation of the eighteenth amendment; but probably he was no worse than his contemporaries, as the standards of his time were different from ours. It is said that his death resulted partly from his being locked out in the cold after a rather boisterous night with his boon companions. He died at the age of thirty-seven, and one might apply to him, as well as to Schubert, the epitaph that Grillparzer made for the latter—

"Fate has buried here
A rich possession, but yet greater promise."

Bach, like Palestrina, lived and died in poverty. Both men held their art in reverence, and both regarded it as a part of their religion, to which they should bring their best gifts. Naturally this prevented them from striving for mere popular success—and kept them both poor, though their music has enriched the world. Yet Bach must have enjoyed many moments of triumph, even if they brought little pecuniary reward. His wonderful organ improvisations at the Thomaskirche, in Leipsic, won admiration from all quarters; and if the phonograph had been in existence then, permanent records of these improvisations would have been invaluable.

Bach's Placid End

In 1747 Frederick the Great invited Bach to Potsdam, where his son, Carl Philip Emanuel Bach, held a permanent post. When the father arrived, the king sprang up from supper, saying, "Old Bach is here," and hastened to welcome the distinguished visitor. Bach tried the new pianos at the court, but said he preferred the lighter clavichord, and held the piano only suitable for variations or light rondos. Then he improvised a four-voiced fugue on a subject given by the king, publishing this work later on, altered to six voices, in his *Art of Fugue*. On his departure, Frederick sent him a sum of money; but it never reached him, being embezzled on the way.

CHOPIN'S LAST HOURS

The exertion of this trip, along with the task of engraving the plates for the *Art of Fugue*, proved too much for the aged composer. Operations on his eyes were followed by blindness; and the sudden return of his sight seemed merely a prelude to the fit of apoplexy that killed him.

Handel was of a different stamp. While no less persevering in his work, Handel made popularity his aim; and for that reason many of his compositions have been consigned to oblivion by the changes of musical style and fashion. But after many vicissitudes in operatic production, and many fortunes won and lost, Handel found his best expression in oratorio. When composing the great *Messiah*, he was completely carried away by creative enthusiasm. He finished the work in less than three weeks; and he stated that while he wrote the *Hallelujah* chorus, "all Heaven and earth seemed to open before him."

Unlike Bach, Handel never married. Once he made the attempt, but the lady's parents would not permit addresscs from a "mere fiddler." Later on, when the "mere fiddler" had become prominent, they hinted that they would no longer oppose his suit; but by that time his ardor had cooled. Handel, like Bach, became blind; but he continued his activity up to his death in 1759. He had not the consolation that Bach could take in his houschold (for the latter had become the father of no less than twenty children), but he was respected by all. When he appeared at a performance of his *Samson* many were moved to tears at the words:

"Total eclipse, no sun, no moon,
All dark, amidst the blaze of noon."

Burney said that when the blind composer was led to the organ (from which instrument the performances were then conducted), and afterwards led forward to bow to the audience, the pathos of the occasion was so great as to prevent many from enjoying the music.

Gluck was another of the fortunate ones who won full success while still alive. His Parisian career, under the protection of the unfortunate Marie Antoinette, and the vindication of his operatic reforms by the triumph of his *Iphigenie in Tauris*, which obliterated the rival work on the same subject composed by Piccini, are familiar to every student of musical history. During his last years of slowly failing health, spent in Vienna, he could look back upon a carcer of well-deserved and well-earned success. He died of apoplexy.

Mozart's Unhappy Last Days

Mozart's life was much less happy. His early master, the miserly Archbishop of Salzburg, subjected him to indignities that the veriest servant would resent, and even objected to his making concert tours. "I don't like such beggary from town to town," said the Archbishop; but he gave no financial reward to the rising composer. Joseph II, the emperor, started to offer Mozart a court position, and then changed his mind. After hearing *The Escape from the Seraglio*, the emperor said, "Too many notes." "Just enough for the subject, your majesty," the courageous composer answered; but the royal favor was withdrawn. In later years Mozart's most famous operas earned him insignificant returns, *Don Giovanni*, for example, bringing in only one hundred ducats. Mozart might have done better elsewhere, for England would have welcomed him, and the King of Prussia made him a liberal offer. But he seemed to prefer Vienna, with its ill-paid service. He was finally made court dance composer, at the equivalent of four hundred dollars a

year; but this sop to Cerberus was merely to prevent him from going to London.

Mozart's last great work, the *Requiem*, was composed under strange circumstances. In 1791 a black-garbed man came to the composer's house to order it, paying half the price at once, but refusing to give his name. He returned later for the finished work, but operatic matters had delayed it and a new date was set. Mozart then began to brood over the affair; and being in poor health, he became convinced that the stranger was a messenger from the other world, sent to presage his death. At this time, too, Mozart thought that someone was slowly poisoning him. His premonitions were correct as far as his end was concerned, for he died (of typhus, it is said) when the work was nearly finished. The stranger then reappeared and took the composition, leaving the balance of the money due. This mysterious story was explained in part when the man in black was afterwards found to be the steward of Count Walsegg, a rascally nobleman who wanted to palm off the *Requiem* as his own.

It almost seemed as if fate wished to pursue Mozart even beyond his death. On the day of his funeral, in December, 1791, a great storm arose, and the few friends who accompanied the hearse turned back at the cemetery gates. The body was then laid in one of the large common tombs, with many other coffins—and lost! When the search was made, later on, no one could identify the master's resting place; and the Mozart monument in Vienna now stands over an empty grave.

Haydn and Beethoven

Haydn passed a more fortunate life. Born in a one-story Croatian farm-house, he attained comfort, if not too much dignity, in his long career as leader of Prince Esterhazy's private orchestra; and his London trips, marked by the performance of his best symphonies, brought him fame and respect. He, too, died in Vienna, though not without homage of an unusual kind. The Napoleonic forces were bombarding the town; and when a shell fell near his house, the composer called out to his servants, "Don't be afraid, for you have Haydn with you." Finally the city fell. But even the enemy knew Haydn's rank in music, and gave him the utmost respect. One French officer visited him at his death-bed, and sang *In Native Worth* with such expression that the composer tried to embrace him. Haydn's last musical act was to have his servants carry him to the piano, where he played his Austrian National Hymn three times. Then he retired to his room and prepared to die.

During the same bombardment of Vienna, another composer sat cowering in a cellar, fearing that the noise would ruin his already impaired hearing. This was no less a man than Beethoven himself. But all his precautions proved of no avail, and he finally lost that sense which seems to be the one special requirement of the musician. When his great ninth symphony was brought out, the audience went wild with enthusiasm; but the composer, who had not heard a note of the music, was also totally unable to hear the applause. Finally the audience hit upon the idea of waving handkerchiefs, so that he could at least see the plaudits.

Beethoven's character was marked by a vein of rather fierce brusquerie. A dreamer of human brotherhood, he was too often impatient of whatever smacked of sham or incompetence. Thus the cook who brought him stale eggs was stood in a corner and pelted with them; a waiter who served cold soup received it back as a shower-bath; and the pianist Himmel, after improvising brilliantly for fifteen minutes, was treated to the remark, "When are you going to begin?" Beethoven alienated many of his old friends, and even offended his doctor (Malfatti), though the latter generously returned to treat the composer during his last illness, which was dropsy. Beethoven's lack of respect for outward show extended even to the aristocracy. Yet in spite of many quarrels, Beethoven received much homage and many tributes during his life.

While on his deathbed, Beethoven grew to appreciate Schubert's music. On being shown a picture of Haydn's birthplace, he exclaimed, "Strange that so great a man should have been born in such a hovel." He also looked through a new edition of Handel's works, and summed them up in the remark, "Das ist das Wahre," which may be slangily translated as "These are the real thing." Beethoven's actual death took place during a thunderstorm. After a specially loud crash, he shook his fist at the elements, as if making a last defiance against fate—and fell back dead. People of all ranks united in homage to him at his funeral, which became an impressive and tremendously crowded occasion.

After this funeral, a group of musicians stopped to refresh themselves at an inn, on the way back from the cemetery. Among them was Schubert, who had only recently met Beethoven for the first time. Suddenly Schubert arose and proposed a toast to the next great tone-master who should die. Was it a whim, or a presentiment? For Schubert himself was the next great composer to die; and he followed Beethoven to the grave in little more than a year.

Schubert's Poverty

Schubert's life was not one that tended to longevity; and yet it was not what would be called dissipated. Poverty led a band of poets, musicians, and others to unite in a little community, and join forces in keeping the wolf from the door. This group included such famous names as Hüttenbrenner, Mayrhofer, Lachner, and Spaum, besides Schubert. The last-named was the acknowledged leader, and the social gatherings of the group were called "Schubertiades," in his honor. When any of these jovial communists had money, the entire group was properly fed and wined; while the lean days were passed in famine and enforced prohibition. If one of the group had to make a visit, he borrowed the best articles of attire that any of the comrades possessed and thus made a respectable composite costume. Once Schubert missed his spectacle case, and after a long hunt, he found Schwind calmly using it as a pipe bowl. There was a supply of tobacco, but no funds for a pipe, and a hole bored in the case, with a tube inserted, made a suitable substitute.

Schubert's poverty came in part from his modesty, and lack of aggressive "push;" but the chief cause of it was the ridiculously low prices that were paid for his work. Thus the publisher Diabelli bought a large number of his best songs for about ten florins apiece—and made seventy-seven thousand on the *Wanderer* alone! Later on, when Schubert's great facility in composition had had the effect of overstocking the market, he had to sell some of his immortal *Winterreise* numbers at the ludicrous sum of twenty cents apiece!

The composer's poverty, and the enforced irregularity of life resulting from it, brought the inevitable result. In 1828, at the age of only thirty-one, his constitution gave way. An intense loathing for food, followed by extreme weakness, led directly to a delirious condition, with fever. In the lucid moment that comes at the close, he turned to the doctor, and said, "Here, here, is my end." This most spontaneous of all composers, who gave the world lyric works of the most expressive beauty, left only sixty-three florins; and his brother had to advance the money needed for the burial.

Mendelssohn's career was exactly the reverse of Schubert's, and the former's wealth and success make the latter's poverty seem doubly sad. Mendelssohn became the idol of the English public—was even rated too high. Mendelssohn was of a rather delicate constitution, and probably could not have withstood adverse circumstances. His death was caused in part by the exertion of composing *Elijah*, and in part from the shock caused by his sister's death, the relationship between the two having been most intimate.

Schumann and Chopin

Schumann who was Mendelssohn's rival in certain ways, grew to fame much more slowly. His romantic courtship of Clara Wieck, in the face of parental opposition, resulted in a marriage that inspired him to pour forth his best, and create a long succession of masterworks. Yet he was much less known than his pianist spouse; and when Clara once played at court, a certain nobleman asked Schumann, "Are you, too, musical?" In England the vogue of Mendelssohn prevented Schumann from being properly understood; and one of the former's critic-acquaintances spoke of Schumann's music as "the broken-crockery school." Just when the real breadth and nobility of his works was earning gradual recognition, the composer was attacked by insanity. He recovered from his first nervous breakdown, but a second attack was attended with less fortunate results. He insisted that the spirit of Beethoven was trying to communicate with him; he constantly heard the note A resounding in his ears; and he claimed that certain themes were brought to him by spirits. One of these themes, which he noted down, was used by Brahms, in the variations that close with a funeral march. Sensing that his reason was going, Schumann actually tried to drown himself. His last two years were spent in an asylum at Endenich.

Chopin was another of the delicate type represented by Mendelssohn. Like his music, he was all emotion; and Field called him "A talent for the sick-room." Even during his happier years he was always something of an invalid; and the rupture of his long friendship with George Sand (Mme. Dudevant) proved a great shock to a weak constitution. After that event, Chopin returned alone to his Paris quarters; and in his excited state, he thought he saw visions. The chivalry of Poland seemed to march before him in review; and he grew so frightened of his own condition that he rushed from his room, and wandered about the streets. But the themes that accompanied the vision remained in his mind, and were embodied in the great *A-flat Polonaise*. In spite of this nervous shock, Chopin came back to partial health; and in 1848 he dodged Polish Revolutionary scenes by giving concerts in England. It was not until the following year that the great, patriotic soul of the composer was released from the frail body, as a result of pulmonary troubles.

Liszt, as a composer, was perhaps, the least known of all the great composers during his lifetime. This was largely because his phenomenal ability as a pianist made him familiar in that field chiefly as a performer. His orchestral work remained unknown for many years, in spite of the greatness of the *Faust* symphony or *Les Preludes*. Wagner borrowed much from them; and at a Bayreuth rehearsal, he once said to Liszt (then his father-in-law), "Here, papa, is one of your themes." "So much the better," replied Liszt. "The public will hear it now." Liszt's death took place at Bayreuth, fitting enough as the scene of that event. He had attended a performance of *Tristan*, after a tiresome trip from Muncaczy's chateau; and exhausted nature proved too much for him. He slept through the performance, and died a few days later from lung trouble.

Wagner's long fight for recognition, and his rise to greatness during his lifetime, are of too recent date to demand extended mention. But the success was in every way deserved, for if Wagner, the man, was sometimes petty and mean, Wagner, the artist, was always faithful to a high ideal, even when he had no hope that his works would ever be publicly known.

Perhaps the cases of Wagner and Tschaikovsky give us the real idea of the way in which genius should be treated. Wagner was helped to success by King Ludwig of Bavaria; while Tschaikovsky found a benefactor in Mme. von Meck, an engineer's wife, who sent him an annual pension for many years. This suggests that there should be private funds or public foundations for the support of great composers. Under such an arrangement, geniuses of the Mozart-Schubert type might have been kept alive for many years, and produced many more great masterpieces than they did. Yet too often, even with the best of intentions on the part of others, true genius remains unrecognized, and help arrives too late.

Händel's Success

(*Continued from page 376*)

One Sunday, having attended divine worship at a country church, Händel asked the organist to permit him to play the people out, to which the organist politely consented. Händel accordingly sat down to the organ and began to play in such a masterly manner as instantly to attract the attention of the whole congregation, who, instead of vacating the seats, as usual, remained for a considerable time listening in silent admiration.

The organist began to be impatient and at length, addressing the performer, told him that he was convinced that he could not play the people out, and advised him to relinquish the attempt, which, being done, a few strains from the ordinary organist in the accustomed manner operated like the sounding of the fire alarm, and emptied the church instanter.

Resuming, we find in Händel's career the following salient points as especially responsible for his unparalleled success:

The opposition of his father to his musical career, which made it the more attractive and desirable to the boy.

The "command" of the Duke of Sachsen-Weissenfels to devote the boy to the study of music, to which an humble subject like Händel's father could not make serious resistance.

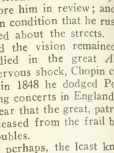
The wonderful musical training received from a competent teacher like Zachau.

The intimate friendship with the highly gifted Mattheson, which was a continuous inspiration to the responsive young artist.

His sojourn in Italy, which added to his Muse all the charm and all the graces of the land "where the oranges blossom."

As Beethoven said of him:

A MONARCH OF THE MUSICAL KINGDOM.



Nature's Springtime Symphonies and Soloists

By MRS. LILLIAN M. WHITE

The Yearly Miracle is Here! The Trees are Filled with Feathered Choirs

RUSKIN once said, "The more I think of it the more it is impressed upon me that the greatest thing a human soul does in this world is to *see* something."

Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly is poetry, prophecy and religion all in one. And William Quayle in his book *In God's Out-of-Doors* says, "Blessed are those who help us to see."

The story is told of a little spinster household drudge whose passion was for natural history. She was once one of a London audience of six thousand working people, who heard the great Agassiz deliver one of his illuminating lectures. At its close the woman told the great naturalist of her longing to see all the wonders of which he spoke. He asked about her surroundings, and told her to write for him all she could learn about the bricks upon which her feet rested while she was at work. She looked, and wrote, and hunted libraries, and wrote again, and finally sent in thirty closely written pages about bricks.

Agassiz said it was by far the best thing he had ever seen about bricks, and through his influence it was published in the *London Scientific Journal*, and the sum of fifty pounds was awarded the writer. Then Agassiz asked her to write about what was under the bricks, which happened to be ants, and the result was a two hundred and fifty page article. It proved to be the best thing in the English language about ants, and was published in book form, bringing in thousands of pounds to the author, and enabling her to realize her ambitions and travel the world over studying the things she loved. The lesson of the story is that "The most important and interesting work for everybody is the thing nearest at hand," if we have eyes to see or, as Longfellow put it,

"That is best which lieth nearest
Make from that thy work of art."

Very good, but why limit our use of the marvelous senses we possess? From the Gaelic comes this, "The sound of the Sun-fire on the hills at daybreak is music to him who hath ears to hear it." My plea is for the highest possible development of the sense of hearing. To be sure, the eye receives impressions more swiftly than the ear, but the ability to hear properly and fully would open to the individual as new and wonderful a realm in the sound-world as would the ability to see in the sight-world.

Believers in evolution tell us that when need for a new organ or sense arises, during the process of development of a created thing, the need is surely met. Now, there must be untold numbers of music-lovers who, because of distance from musical centers, or some other circumstance, are deprived of hearing the so-called best in music. But music they *must* have; it is a soul's need, and by the awakening of both the physical and spiritual ear they may find themselves in a sphere that is vibrant with melody and harmony.

Since the morning stars sang together, the universe has been filled with music, waiting to reward the listening ear.

Not all noise is music, but one who has made a study of it says, that the myriad noises that make up the roar of a great city, when softened by distance, resolve themselves into the key of F—the city's key-note.

The sound of a railroad train rounding a sharp curve is that of a "Shrill, steel scream." It has a certain pitch, if not a musical one; while the whistle of one of its engines, echoing and re-echoing among the high peaks of our Rocky Mountains, is distinctly musical.

How many have noticed the variety in volume and tone quality, of wind-swept maple, elm, and pine trees? Someone speaks of "The airy breakers of the pines beating forever upon the shores of silence." Each tree has its own particular note, as individual as its shape, while the tinkling music produced when these same trees are encased in a coating of ice resembles crystal castanets, and the resplendent color, as the sun's rays strike the ice-prisms, added to the music, gives joy to both ear and eye. Larger ice forms also hold their own cold cadences.

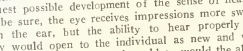
The heavy, sullen roar of grinding ice when streams and lakes break up in the Spring, has a tone-quality peculiar to itself, and is not unmusical; while the mighty music of the ocean is interpreted according to the varied temperaments of those who listen to its wonder tones.

Instrumental music is rarely humorous, but two sounds at least in nature have that quality—the gleeful, chuckle of a bubbling brook, flowing under its winter coating of ice and snow; and the spontaneous joyousness of the song of the Bobolink as heard at midday in Summer. F. Schuyler Matthews says, "No other bird can cram so much pure fun into one short musical sentence!"

One of the most memorable examples of the music in inanimate things was that which I heard many moons ago, in the Grand Caverns at Manitou, Colorado. In one of the underground chambers we saw suspended high against the wall, a group of ribbon stalactites, gleaming thin and white in the pale candle-light. Our guide climbed a ladder placed directly under these fantastic formations, produced a piece of wood from a wall-crevice, and with it struck gently the stalactites in irregular order, according to their respective tones, giving to us many familiar and appealing melodies. The effect was indescribable. There, in that weird, dimly-lighted chamber far under ground, was produced music not to be heard elsewhere on earth perhaps, and the tone-quality was incomparable, celestial!

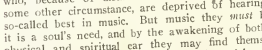
A fascinating pastime in Summer is to try transcribing the tones of the various crickets and winged insects that make the night vocal. Below is a verified example. It is at a very much higher pitch and is repeated indefinitely.

Crickets' Chorus



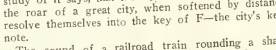
On many occasions mingling with these tones I have heard those of the owl, which from a distance lost their blood-curdling quality and blended well with the crickets' chorus.

Song of the Owl



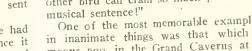
A few bright moonlight nights were so much like day that the Oven-bird forgot and gave us his spontaneous notes, ending with the characteristic *"Teacher, teacher, teacher."* F. Schuyler Matthews in his remarkable *Field Book of Wild Birds and Their Music*, gives from his personal notation this as the Oven-bird's song, stating that most bird songs are in pitch about equal to the highest notes of a piano and some of them even "Go away up beyond the wood-work."

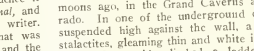
Oven-bird's Song



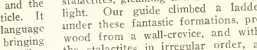
Matthews' book is a gold mine for musical nature lovers. Henry Oldys, in a magazine article entitled *The Music of Bird Songs*, says: "Poets have thronged the temple of nature, penetrating to the inner shrine, but seldom do we find a musician even at the portal. Hence it is that while the value of bird song as an inspiration is freely utilized, its interest as pure music is little understood. It is for this reason I would tell in trumpet tones, if I could, that interwoven among the mass of bird music are strands of as pure melody as ever graced the compositions of man—melody, let it be understood, as measured by the human standard." Mr. Oldys also affirms that among birds there are those varieties of feeling and taste that diversify mankind. Were it possible to translate bird songs into terms of humanity, we could liken the owl, crow, blue-jay and a few others to some rather coarse, loud-voiced individuals, the robin to a hustling housewife, cheery and confident. Does not Mr. Matthews' rendering of their songs show this?

Song of the Robin





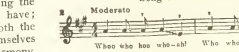
Allegro *Lightly and trippingly*



Song-sparrows can be compared to people more refined and joy-giving. The sparrows are especially versatile musically. Mr. Matthews finds similarity in their themes or motifs to certain melodies of Wagner, Verdi, Chopin and others, and calls the song-sparrow Nature's cleverest musical genius.

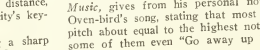
Bradford Torrey (than whom a better observer of bird life never existed) tells of being in the White Mountains one clear, frosty October morning, and during his walk seeing a song-sparrow alight on a rail fence and pour forth an exquisite bit of melody. As it sang, from its throat came a tiny cloud of vapor, that rose in a spiral above its head, clearly visible in the frosty air. Mr. Torrey's comment was, "What was that if not *visible* music?"

Song Sparrow



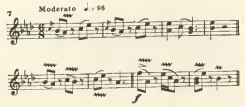
When we come to the blue-birds we are reminded of quiet, gentle people of domestic tastes and pure ideals of home happiness; indeed, so shy and low and sweet is their warbling song that no wonder Thoreau called it "The *violet* of sound." The quality of tone is more difficult than some to reproduce, "quavering, tentative, uncertain, a bit sentimental and tender."

Blue-bird



The Tanagers and Rose-breasted Grosbeaks are types of rich, full natures. The song of the Tanager contains the double tone or *burr*, which Matthews says can only be imitated by strongly humming and whistling at the same time. One of my pleasantest memories of the gorgeous bird is connected with a perfect June day, a mountain landscape, a tall, solitary, blue-green tamarack tree in the foreground (a landmark for miles around) and a jubilant strain of the song of a Tanager—a vivid ball of scarlet flame in the very tip-top of the tamarack! Can you *see* the color? Here is what I heard, thanks to Mr. Matthews' notation:

Tanager

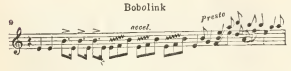


The American goldfinch reminds us of a graceful, joyous type of human. Its song, really humorous, Mr. Cheney gives as follows, trying to convey the graceful curve of flight during which the notes are sung. Mr. Cheney says that soon after writing his description, a friend showed him one very similar by Burroughs.

Goldfinch

And now for Nature's inimitable fun-maker, the Bobolink! His song, Matthews says, is "A mad, reckless song-fantasia, an outbreak of pent-up, irrepressible glee." One can never catch all the notes as they rush forth pell-mell. Here is the best that has yet been done at reproduction.

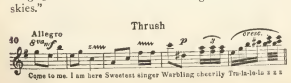
Bobolink



These are only a very few of the myriads of voices that go to the making up of the beautiful ensemble in our wayside Symphony. We may not mention them all. But now we are drawing near the great Cathedral, God's first temple. His woods and forests, in which are heard His marvelous Soloists, the Thrushes. (It is not alone in our own country that the song of the Thrush is heard. In Thomas Moore's *Lalla Rookh* reference is made to the Pagoda Thrush, which is esteemed among the first choristers of India. It sits perched on the sacred Pagodas, and from there delivers its melodious song.)

One late afternoon in deep woods in Massachusetts, a vocalist unknown to me before, but undoubtedly a Thrush, was making a wonderful melody. The notes were in groups of three generally, with an easily recognized minor third in one group. The quality of tone was bell-like, softly metallic, fascinating. I hummed the air repeatedly on the way home, keeping the pitch, then memorized the notes at the piano. It was some years after that I found from my treasured Field-book who was the vocalist. It was the Wood Thrush. Edward Rowland Sill has truly said of it, "All the notes of the forest throng, flute, reed and string, are in his song." The notes came as question and answer, antiphonal, and reminded one of the works of great artists and delineators, who, with few strokes of the brush, produce masterpieces. Matthews says of it, "His music steals upon the senses like the opening notes of the great *Fifth Symphony* of Beethoven. It fills one's heart with the solemn beauty of simple melody rendered by an inimitable voice. No violin, no piano, no organ can appeal to one so strongly." Mr. Cheney is "Ready to believe that the song is not of earth but a wandering strain from the skies."

Thrush

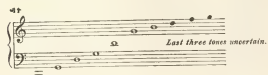


John Burroughs calls this the finest sound in nature, and asks why the poets are so silent regarding it, and why it is not as deserving of praise as the song of the Nightingale about whom English poets write so exquisitely. For answer we mention the following poems: "The Lift of the Heart," by Elizabeth K. Adams; "The Hermit Thrush," by Edwin L. Sabin; "A Sylvan Sembrich," by Frank Dempster Sherman; "The Hermit Thrush," by Mary Higginson; and there are others of equal merit.

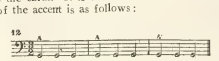
An artist friend of mine who has for half a century lived in the silence, yet recalls with keenest delight and strong emotion the song of the Hermit Thrush as he heard it at less than ten years of age. During one of our many conversations on that song of enchantment, he wrote the following: "At the church of St. Jean, Lateran, Rome, is a choir of Nuns. They sing behind a latticed screen and are never visible. Among them is a thrilling, tear-compelling voice which is sometimes heard in solo. No one knows who it is, no one ever sees the singer, but she is known through Rome as "The Angel of the Lateran." The artist's comment was, "The Hermit Thrush of the Eternal City."

Musical compositions almost invariably end on the tonic, or keynote, so, as we near the end of our Symphony, let us come to rest on nature's keynote, which is "The Music of Niagara."

Thirty-eight years ago (February, 1881) E. M. Thayer, a thorough musician, contributed to *Scribner's* magazine an article with the above title. It is worth diligent study. Feeling that "Niagara had never been heard as it should be" (though others before him had given the pitch of tone of the fall) Mr. Thayer visited the world-wonder, going seven times under the fall, listening from every vantage point in the vicinity and giving at last to the world what he felt sure was the real voice of this Thunder of Waters. Instead of the deafening roar, of which most visitors to the Falls are conscious, Mr. Thayer heard only "A perfectly constructed musical tone—clear, definite and unapproachable in its majestic perfection.

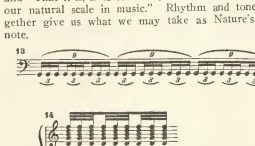


"Just these tones, but four octaves lower." And Mr. Thayer's knowledge of the organ made it possible for him clearly to demonstrate his conclusions. He was theoretically, practically, and technically correct in his explanations regarding the vibrations of the extremely low tones, using the organ pipes to prove his theory. Mr. Thayer also gives to us the beat or rhythm of Niagara. "Its beat is just once per second. Here is our unit of time—here has the Creator given us a chronometer which shall last as long as man walks the earth. It is the clock of God!" The notation of the accent is as follows:



The subdivisions of these chief notes are three times three, three times repeated.

Mr. Thayer claims that he puts upon record for the first time the interpretation of the music of Niagara and "That it is, note for note, the dominant chord of our natural scale in music." Rhythm and tones together give us what we may take as Nature's keynote.



In conclusion Mr. Thayer says: "I have spoken only of the pitch and rhythm of Niagara. What is the *quality* of its tone? Divine! There is no other word for a tone made and fashioned by the Infinite God. I repeat, there is no *roar* at all—it is the sublimest music on earth!"

Types of Pianists

By Maud H. Wimpenny

[EDITOR'S NOTE.—Miss Wimpenny is a piano teacher who has given much attention to scientific character analysis.]

WHO are the most naturally gifted pianists?

Men or women?

Possibly many will declare at once that men are the most gifted. This, however, is a serious error, for science has shown that many of the vocations and callings supposedly best suited to the brains and the capacities of men are equally suited to women.

What are the human characteristics which make the individual adaptable for piano playing? What distinguishes the piano-playing type, if there is such a thing? Here are some:

The Mathematical Mind.—The association of music with mathematics in the old Grecian and in the mediæval systems of education was by no means a fallacious one. The problems of music call for the same kind of divination and rapid analysis of large groups of units.

The Mechanical Mind.—The piano player must have a certain love for the mechanical in order to pass patiently through the vast amount of mechanical work which the student is sure to encounter. Many famous pianists, notably Josef Hofmann, have shown great skill in invention and mechanics.

The Versatile, Inquiring Mind.—The student of piano must not be the cut-and-dried, hide-bound person, with no inclination to study other things. Great pianists are often extremely versatile and versed in other subjects.

These attributes combined with hard work, systematic practice and originality in interpretation, lead to virtuosity.

Whether the pianist is fair or dark, there will usually be discovered a rounded development of the upper part of the forehead and a great width in the lower forehead measured from ear to ear over the eyebrows. The head may be long from the middle of the forehead to the occipital protuberance. There may also be a goodly width from ear to ear across the head. The nose is apt to be long, with a fairly strong jaw not showing too much concavity in the nasal region.

The public pianist is usually a motive type of person of stocky build, elastic but firm in bodily tissue as contrasted with the flabby individual.

People with musical gifts usually have them accompanied with a love for color, the ability to form color schemes. They also are often accomplished linguists and in their own tongue have a fluent use of language.

As we have said, the average teacher will find that the pupil gifted with powers of intense concentration, mechanical ingenuity and mathematical ability will in most cases make the most desirable pupil. Dismiss the matter of sex as an obstacle in pianoforte progress. Naturally in the past far more men have become distinguished in music than have women, but this was merely a result of unequal opportunity. Music was considered man's realm. To-day both sexes have an equal chance and opportunity. It is being proven that the size of the brain is not the determining factor in success, but the development of the brain, its shape and proportions. The development of the brain of the woman of to-day is now far below that of men. Many of the greatest pianists of the future may be women, as indeed are many of the virtuosos of to-day.

Fighting Nervousness

By Ira M. Brown

APART from physiological defects, the main cause of nervousness is a lack of confidence, which is usually a result of insufficient practice. You may know a piece perfectly, but a neglect of practice for a few days causes a feeling of uncertainty. Therefore be sure that you have rehearsed a piece sufficiently before you try to perform it.

Another cause of nervousness is a bad position of the body while at the piano. If you sit too high or too low, too close to or too far away from the piano, your mind is conscious of the disadvantage and you are unable to concentrate it upon your work.

If you know that you are prepared to perform a piece perfectly, and if you sit comfortably and gracefully, you should have no fear of nervousness.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Brain Factory Needed

"1. A married lady (Swedish) has taken six lessons. Her progress is most excellent, yet she considers her work a failure, as she had planned to take six lessons and learn the rest by herself. She finds a great deal of fault because she cannot play fast like pupils who have been studying two and more years, and sees no reason why she cannot play the pieces I play for her as well as I do, in spite of all the talking I can do. Is there any way to make her understand?

"2. I enclose a list of studies. Is it a good one?

"3. What exercises shall I give pupils whose fingers are stiff?

"4. What grade are the Chopin waltzes? Also the Bach Inventions?"—C. M.

1. There is one little paragraph I feel like recommending that teachers add to their announcements: "The teacher does not agree to provide the pupil with brains." A serious drawback to the musical profession is the fact that its devotees have to be subjected to the dictation of ignorance. In so many ways the musician finds himself helpless before it. There is nothing in which the public at large is more lacking in knowledge, and nothing in which it will not express itself with confidence more assertive and immediately act upon it, while at the same time declaring no knowledge of music. Nearly all musicians have to be missionaries because of it. So many of the Round Table readers are intimidated in their work with pupils by ignorant parents and friends who expect immediate results. There is no task more difficult than trying to enlighten some foreigners. It seems as if the traditional routine of the institutions of ages must have fixed and set, like slaked lime, their minds and ideas. Meanwhile this is a human tendency that is by no means confined to foreigners, although Americans brought up under our institutions do seem to be more amenable. The Swedish lady's mind having become fixed, it is not likely that you can do anything further to convince her of her untenable position. In order to defend yourself you will have to let her go, and take pains to explain to your constituents just why. Such a person is likely to be very talkative and place the blame in the wrong place. It will be some time before she is brought to a realization of her fallacious position, and you may, therefore, be compelled to assert your right to self-defense. The more gently and humorously you can do it, the more effective. The lady's position is decidedly humorous and ridiculous, which you need only to point out. Judging by your letter it will be a long time before she comes to her senses, or acquires any understanding, and hence it will be better for your interests to let her acquire it elsewhere. You will find it of little use trying to retain her for a pupil. The Round Table has had many complaints of this kind, thus showing that the experience is fairly universal. When pupils start on a wrong premise their reasoning will always lead them into a hopeless tangle. Unless you can get them on the right premise at the beginning their reasoning will never bring them anywhere near the truth, but to a fallacy. When they proceed to act on a fallacy it will be to your detriment, and you would better "get out from under," as they say in common parlance. While this answer to your question may seem more general than specific, yet this is because of the many inquiries we have had along this line, and therefore I have tried to make it cover all cases.

2. Your graded list of studies is a good one, but I do not reprint it because it is thoroughly standard, such as may be found in the publishers' catalogs. It is far too extensive, however, for any one pupil. I prefer the Czerny-Liebling selection for this composer, however, as the selection is so admirably made, and covers all necessities in this kind of etude, graded and correlated. Send to your publisher for a *Graded List of Selected Studies*, which will be presented to you without cost.

3. For stiff fingers, finger exercises of any and all kinds are excellent. The main thing is how the practice is done, and how the fingers are held during practice, and certainty that the exercises are simple enough. In many cases the foundations are bad, and a thorough course of preliminary study and training is essential. Table exercises, and then finger exercises on the keys without making a sound, then with just enough added force to depress the key with scarcely a sound is productive of excellent results. Stiff fingers often result from too great difficulties being attempted at an early stage. Take pains to see, however, that it is more the condition of the fingers while practicing than the special nature of the exercise that is important.

4. The Chopin waltzes range from the fourth to the seventh grade of difficulty, in accordance with the *Standard Graded Course* of study in ten grades. Bach's *Two Part Inventions*, grade six; three part, seven.

Fair Weather and Stormy

"1. A pupil who plays exceptionally well and has done her work thoroughly is now ready to enter the fifth grade. I am at a loss how to proceed with her to the best advantage in this grade, as I have not studied for ten years.

"2. Is there anything I can do for a capricious boy of ten who has been badly taught, only likes Indian pieces, plays jerkily and harshly and rushes his right hand so fast his left cannot keep up?—D. W.

1. For the fifth grade *Mathews' Standard Graded Course* will be a good background to work from. The fifty selected studies of Cramer may be begun, and carried through the sixth grade. Most teachers omit some of these, however, carefully sifting out, varying according to the needs and peculiar ability of the pupil. The third book of Czerny-Liebling also contains much valuable material. For octaves Doering's *School of Octaves* (Presser Edition) may be begun. Bach's *Two Part Inventions* also should receive some attention in the sixth grade. For pieces ask the publisher to send you a list on selection for the fifth grade, and learn to exercise your own judgment. Always keep a list of the pieces you find successful, for future reference with other pupils.

2. I am afraid the best place for this boy will be among the Indians. He will be a tough nut to crack musically. You will need to make an appeal to his best nature, try and induce him to try and do his best for you by making him like you through sympathizing with him in the things he loves, get him to try and work on some exercises for getting his hands in easy condition with a more free and supple action, select lively little pieces for him, and at his age and with his disposition avoid etudes as much as possible, as they will only discourage him. You can only coax and wheedle him into doing anything. Such a boy should have his two lessons a week, if possible, and you must make them as entertaining as you can.

Footy Fingering

"I have an adult student in fourth grade who fingers badly. In her playing in the past she has paid no attention to fingering. Can this be corrected?"—B. G.

Not unless your student is willing to settle down to business with determination and industry and follow out whatever instructions you give her for the correction of her fault. You must convince her that the finger marks were placed over the notes because the editor, an experienced musician, had, by experimentation, found that the music could best be played by using the fingering marked. There is no use of your trying to correct any pieces she has already learned of this fault. She must take new ones, not too difficult, and learn them, each hand separately where there are special markings, until correct fingering can be followed. The music *must* be practiced slowly until the fingering has become fixed, and then the tempo may be increased.

My Teacher Myself

"For six years I took piano lessons, but have been unable to study during past three years. Can you advise me what will be best to practice until such time as I can again afford a teacher? I am eighteen years of age."—W. M.

You do not state the grade of difficulty of the music you are able to play, hence cannot specify individual pieces. However, a general consideration will be of use to more readers. Do you know what grade you play? If so, begin back, after the three years' lapse, at least one grade, for a thorough review, to which you should devote your most careful attention. Study carefully all you can find in regard to action and position and relaxed conditions of hands and fingers. Study preliminary exercises with minute care until you can hold your fingers in perfect control with no stiffness or rigid tension. Set aside a certain amount of time daily for technical practice. You can lay out your work from Cooke's *Mastering the Scales and Arpeggios*, which, by the way, it will take you many years to master. I run across so many young players who think that a book like this one is simply to be played through once from beginning to end and then dropped. But correcting such ideas seems to be a teacher's life work, a part of his routine with nearly every new pupil. Now send to the publisher for the "Selected Graded List of Pieces, Studies and Books." Determine the grade in which you wish to work. Select some of the standard etudes in that grade, and set out to master them. Use your metronome, setting at a low speed and gradually approximate that marked. The *Standard Graded Course* will afford you excellent study material, and you can supplement with others in the same grade as indicated in Hand Book. The publisher will send you "on selection" a certain number of classical and semi-popular pieces. Choose what you want, and stick to them in rotation until each is mastered before going on to another. This does not mean, however, that you shall not have two or three pieces upon which you are working at the same time, in order to give variety. Pupils working alone are apt to neglect the finishing processes. Avoid this. Be, at least, one who can set a goal and aim for it until it is reached. Do not be satisfied with slip-shod work. Hear all the fine pianists you can and try and realize how hard they have worked to do so wonderfully, and "go and do likewise." Set aside a certain number of hours and stick to them faithfully. Thereby will you strengthen your own character as well as become a good player.

Arriving Late

"I am thirty-seven years old and recently resumed study after several years and surprised my teachers by my progress. Am playing seventh grade music. I am asked to teach, but am I qualified? Have had some theoretical study. Could I make any other use of my music, such as playing in the movies?"—Z. Y. Z.

As to whether you are qualified or not rests entirely with you. If you are playing seventh grade music well, understand the ground you have been over, and have a thinking mind ready to investigate and experiment, there is no reason why you should not start in and by actual experience qualify yourself. You will have to learn by trying and doing. I know of no other way of using your music that will be satisfactory to you aside from teaching. Concert accompanying is irregular and will not average up in remuneration unless you are very expert. Some of the movie organists are of a very high grade of musicianship. Their reputation has never been injured by their work. Some of those who play piano in movies get a fair remuneration, but they seem to shift about a good deal. As to whether it will be best for you to take up this latter work or not, no one can decide for you. I have been told by those who play in the movies that such pianists are subject to whims of managers, and have to shift from theater to theater, and possibly from town to town. This condition will be up to you to investigate in the part of the country in which you live.

Some Interesting Things About Melodic Form

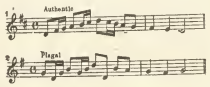
By Daniel Batchellor

In a tone picture the three elements, *rhythm*, *melody* and *harmony*, combine to produce the rich effect of the whole. Although they are so closely interrelated in the music, each has its own function; and to appreciate fully a musical composition, it is necessary to trace the working of its constituent elements.

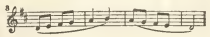
The purpose of the present study is to learn something about the nature of melody, which bears a similar relation to the tone picture that the lines of drawing bear to a painting. The difference is, that while the lines of the painting are fixed in space, those of the tone picture are flowing in time.

In a drawing the lines must all bear a true relation, one to another, and the same principle holds good in the lines of a musical composition. The proportionate length and shape of the melodic lines is closely connected with the rhythmic form, but the two elements can be analyzed separately.

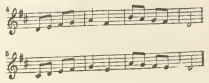
Simple melodies, as a rule, lie mainly within the range of an octave, with an occasional extension above or below. There are two types of melody. One, which is called *authentic*, ranges in pitch between the tonic and its octave; the other, called *plagal*, is bounded between the dominant and its octave. A comparison of the two following examples will show that, while they have a similar rhythmic basis and both range from D to D', the authentic form excels in solid firmness, but the plagal has more of a clear ringing effect.



A noticeable thing in a good tune form is the balance or equipoise of the rising and falling strains. An upward swing of melody is naturally offset by one in the opposite direction, *e. g.*:—



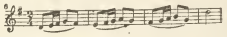
But generally the response is not so direct and dogmatic as that. A better illustration would be:



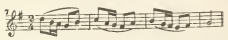
This example shows both contrast and imitation—the two chief factors in melody. It can readily be seen that there is a balanced rise and fall, and that the closing run gives the final answer to the opening one.

An upward movement expresses rising emotion or growing energy, while a downward movement generally indicates subsiding emotion. In song interpretation the first calls for a swelling volume of tone, whereas the second is better expressed by an easing off of intensity. The comparative effort put forth is something like that of traveling up and down hill.

The growing animation of upward movement is well shown in a rising sequence:



On the other hand, the falling sequence shows a lessening of emotional tension:



In every well-constructed melody there is a place where the climax seems to be reached. This is called "the point." All that goes before should lead up to it, and from that point of excitement the tune should subside to its close.

Remember, that we have here been dealing simply with the *form* of melody. Without the *spirit* of a song the composition must always be mechanical and formal. Nothing can supply the grace of inspiration. But musical form is essential to good music, and a familiarity with its principles will furnish a channel through which the tide of inspiration may flow. It also enables us thoroughly to appreciate and interpret the beautiful melodies of great musicians.

How I Started a Piano Class in a Small Town

By Emelie Riccobono

First I personally went from house to house, telling my friends that I was hoping to secure a class in pianoforte. Well, things looked rather dull for a while. Somehow people looked upon me as not capable of teaching; but after giving a few piano solos at church socials, I secured five little girls between the ages of eight and twelve. In teaching these I put my very soul into their lessons, realizing that my future outcome depended on their success.

As I always love children and understand their ways, I soon won their affections by arranging little pastimes, which not only suited their childish fancy, but were of great musical value as well. For instance there were the picnics to which were invited the pupils, together with their little friends. Here, between the games, we gathered in a circle to rest, and I would read to them, in simple words, the life history of our great composers, thus implanting in their childish minds a firm foundation for their musical education. We met like this once a month. During the pleasant days we met outside and throughout the winter days at my home.

A test was made always of the previous lessons by asking the children a few questions and those who gave correct answers received little golden stars which were placed on badges and proudly worn on their little dresses. At the parties each one had to offer some little piano selection. Soon the little friends that came along at these events began to feel that they wanted to play like Mary or Alida, and presently their mothers also became interested.

Then came my first recital, and although the little solos were simple, I knew that correctness would make them beautiful enough to interest everyone, even the most unmusical of those present. With this in mind I asked the class to come almost every day for three weeks and had them practice with me until I thought that surely even a kitten could learn the little numbers in that time! However, my hard effort was not in vain for my recital was a success in every way, and within the next month my class doubled.

Now, at last, I have made a place for myself in this town as a music teacher. My specialty is little children, and the only advice I can give from my short experience is—love them! Don't treat them as men and women, but be a child with them; take an interest in their lives; listen to all their ups and downs (and you will find that they have many); praise them for all they do correctly; never scold them in a snubby way, but there is a way to correct a lazy practicer by having a diligent member play his work for him. Another good scheme is to give a silver star for a good lesson and a gold one for an excellent lesson. Then I give a prize for twenty gold stars (two silver counting for one gold). For prizes I give some little thing for the dollies, such as aprons, knitting bags, scarfs, etc.

For very young children, if the lesson is on different pages of the book, draw before the exercises for next lesson some object instead of writing the date. For instance one might use trees, barns, flowers, baskets or dolls; and one need not be an artist at this either to see the little ones smile at the markings for their next lesson; so in speaking about the next lesson or some previous lesson, say our tree lesson, cat lesson, etc. This puts us (both teacher and pupil) in the same world of children's imagination. Another thing I found helpful if a child is bound to make a break here and there, which is very hard to correct, to write for instance "lion" on first mistake, "zebra" on next, "cat" on next, etc. Then ask little ones to chase first animal away with the next one, that is to correct first mistake, then second, etc. I find that the children get very interested in these symbols, and things begin to work if they never did before.

I. M. Brown.

Thoughts for Ambitious Students

By Stanley F. Widner

Remember, that knowledge of all branches of music is useful. Don't be narrow-minded, particularly in music.

Learn how to study. When you receive a lesson, look it over carefully, try to find the most difficult points. You will need to give most attention to those.

"There is no easy way of learning a difficult thing," says De Maistre. Repetition fastens facts in the memory. The wonderful storehouse of the mind should be daily filled with new truths, all properly labeled. Let us remember with Carlyle, "The grand schoolmaster is PRACTICE."

It is better to execute a moderately difficult composition as an artist than a most difficult one, in the manner of an amateur. Genius is one thing, application another.

Don't try to read chords as a collection of separate notes. You never think of the alphabet when you read words. See the chord as a whole. Play every note of the chord. This habit will develop weak fingers, arouse sluggish thought and build up a keen inner ear.

Don't let your ears deceive you. You may think you are putting the hands down upon the keys exactly together, when, as a matter of fact, each attack sounds "*ker-chug.*"

Observation and attention form the habit of accuracy.

See occasionals (shall we call them erroneously accidentals?) clearly. In all good editions if a sharp, a flat or a natural affects the line the line runs directly through the middle of the occasional. If the occasional is on the space the centre is blank. Observe how orderly all key signatures are placed upon the staff at the beginning of any published composition.

The Operatic Twins

The two operas frequently referred to as the operatic twins, *Cavalleria Rusticana* and *Pagliacci*, seem to be held together by some popular bond which many find difficult to explain. In most instances this is due to the fact that in many companies the rôles of the operas fit two similar casts of singers. H. E. Krehbiel says of this in his *Second Book of Operas*:

"Twins the operas are in spirit; twins in their capacity as supreme representatives of verismo; twins in the fitness of their association; but twins they are not in respect of parentage or age. *Cavalleria* is two years older than *Pagliacci*, and as truly its progenitor as Weber's operas were the progenitors of Wagner's. They are the offspring of the same artistic movement, and it was the phenomenal success of Mascagni's opera which drove Leoncavallo to write *Pagliacci*.

Leoncavallo is nearly five years older than Mascagni. The older man is a native of Naples and his education is Neapolitan, while Mascagni came from the Leghorn district and attended the conservatory of Milan. Leoncavallo was highly educated, received a degree of Doctor of Letters from the University of Bologna when he was twenty (four years after he had won his diploma at the Naples Conservatory). He aspired to be, like Wagner, a dramatist as well as a musician.

Mascagni, whose parentage was plebian in the extreme, confesses to poverty during the days when he was writing *Cavalleria* for the prize offered by the Italian publisher, Sonzogno. It is said that the plot of *Cavalleria* is not original with Mascagni—that it is the simple story of peasant life, wrongs and quick revenge. It comes from a tale of Verga, which was made into an opera book for Mascagni by two librettists. Leoncavallo, on the other hand, wrote his own libretto around the plot of a murder on the stage occurring during the performance of a play. This idea had been used many times previously, but after the opera was produced, Leoncavallo was actually threatened with suit by Catulle Mendes for plagiarizing *La Femme de Taberin*. The suit was thrown out, however, when it was shown that Leoncavallo, like Shakespeare, had simply utilized a situation that was the common dramatic property of all time.

Cavalleria was first given in Rome, in 1890, and *Pagliacci* in Milan, in 1892.

Development of Finger Independence

An invaluable exercise for the development of finger independence is to practice the trill on any two notes, using the fingering (for the right hand) one, three, two, three and one, four, two three; inverted, three, one, three, two and four, two, three, one. Similar fingering may be used for the left hand.

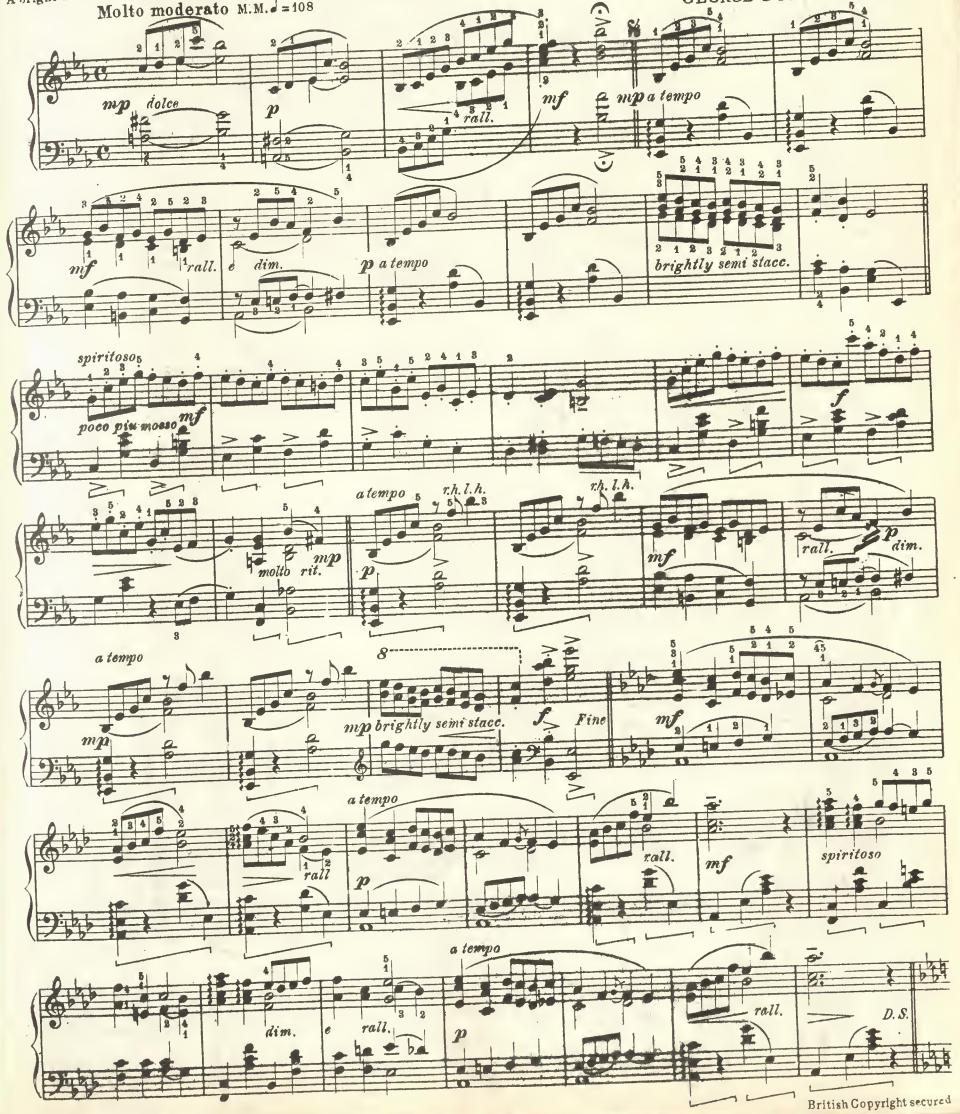
SPRING MORN

REVERIE

A bright and seasonable pastoral reverie. Grade 3½

GEORGE DUDLEY MARTIN

Molto moderato M.M. ♩ = 108

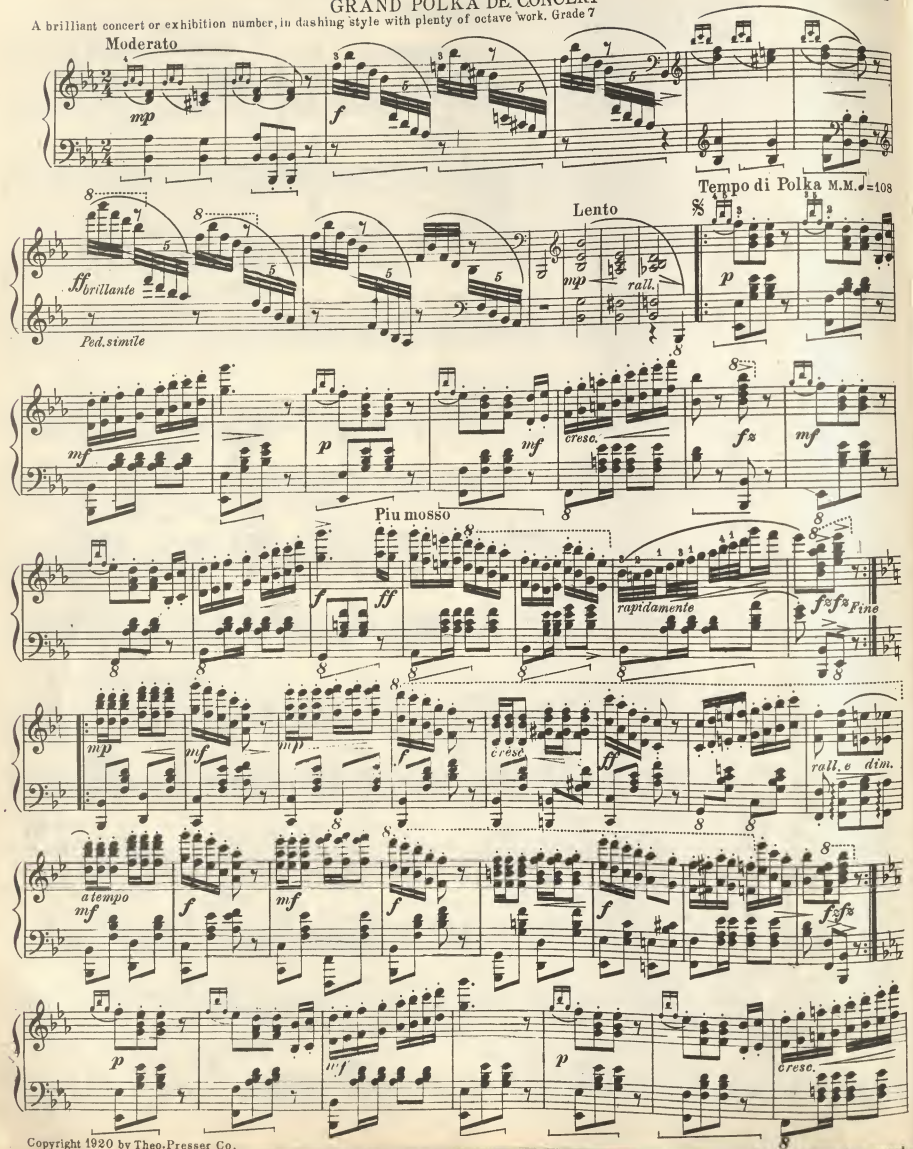


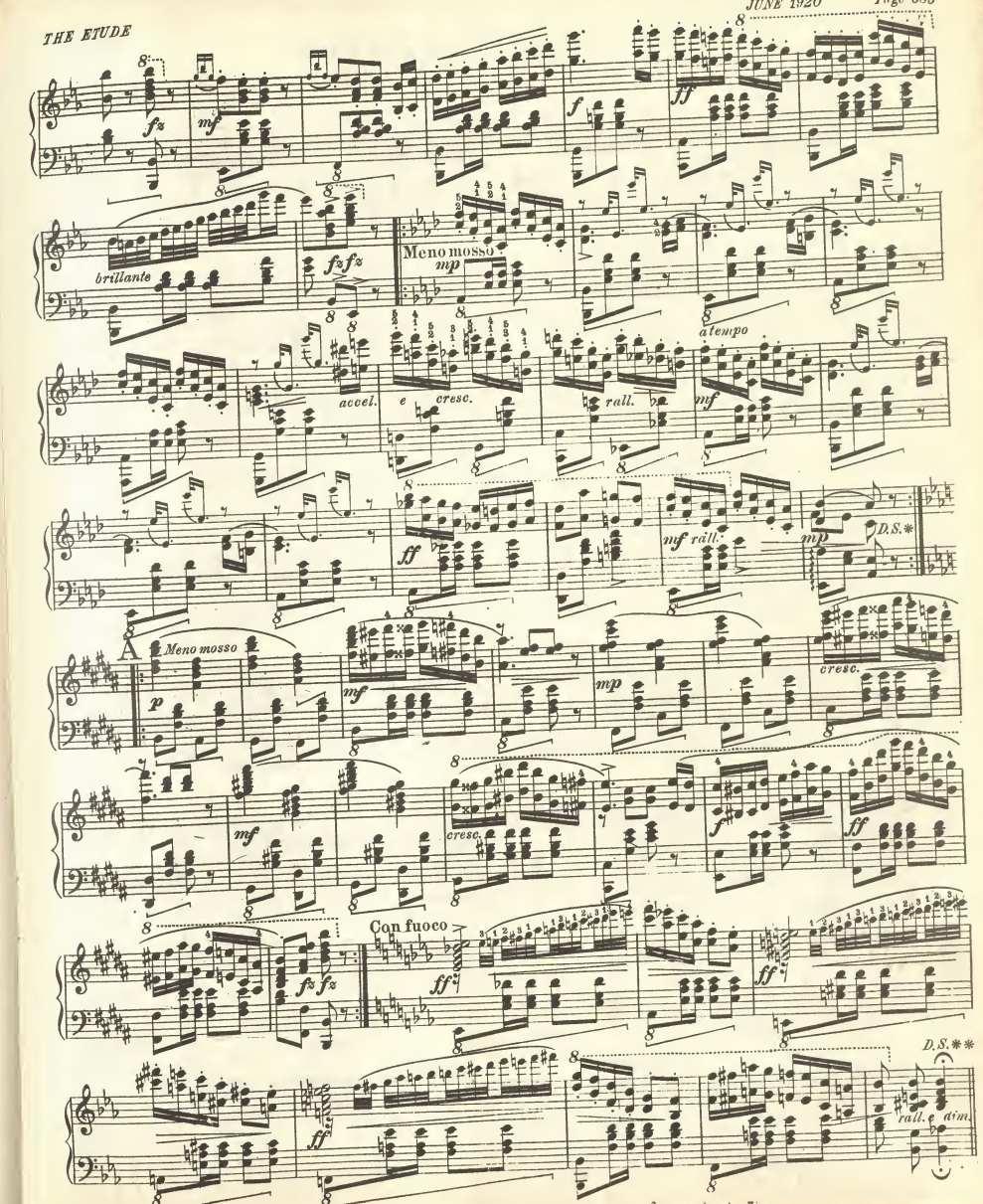
FASCINATION

GRAND POLKA DE CONCERT

WALTER ROLFE

A brilliant concert or exhibition number, in dashing style with plenty of octave work. Grade 7





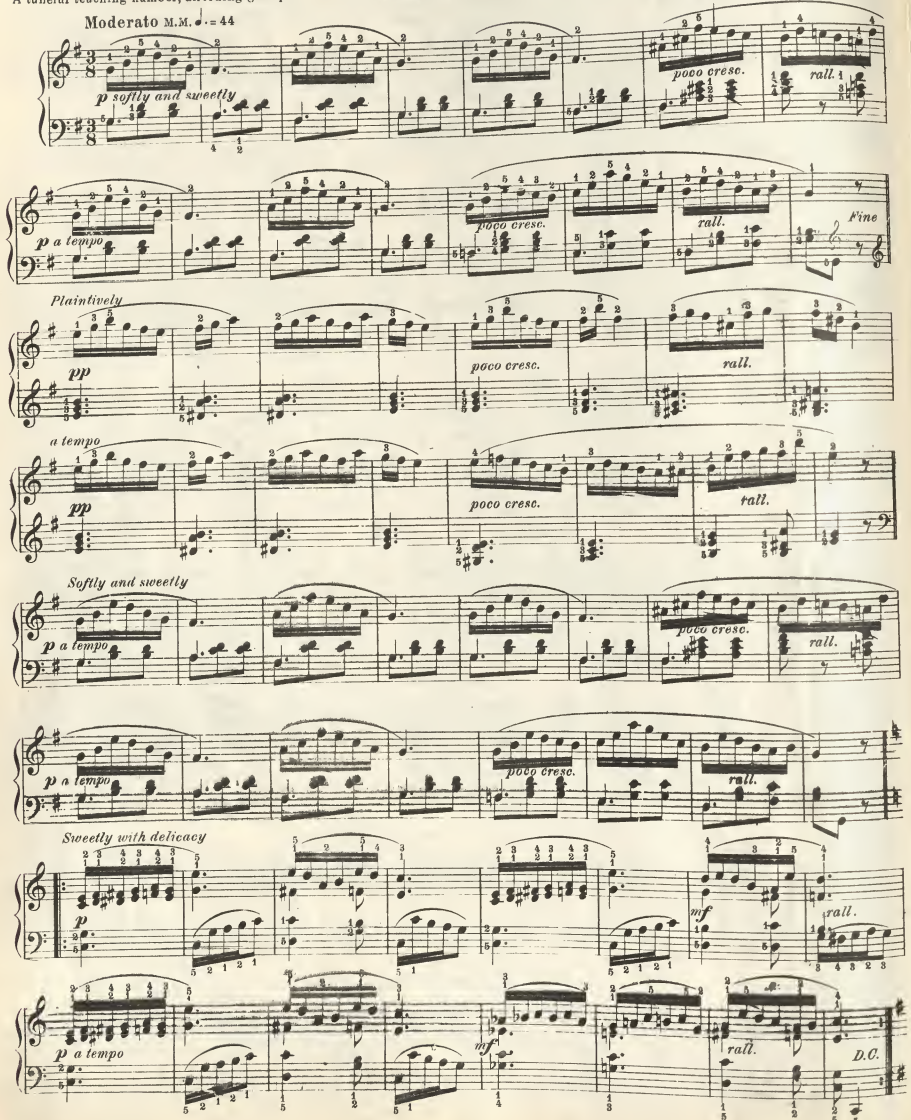
* From here go back to 𝄋 and play to *Fine*, then go to A.

** From here go back to 𝄋 and play to *Fine*.

IN THE ROSE GARDEN

A tuneful teaching number, affording good practice in thirds. Grade 2½.

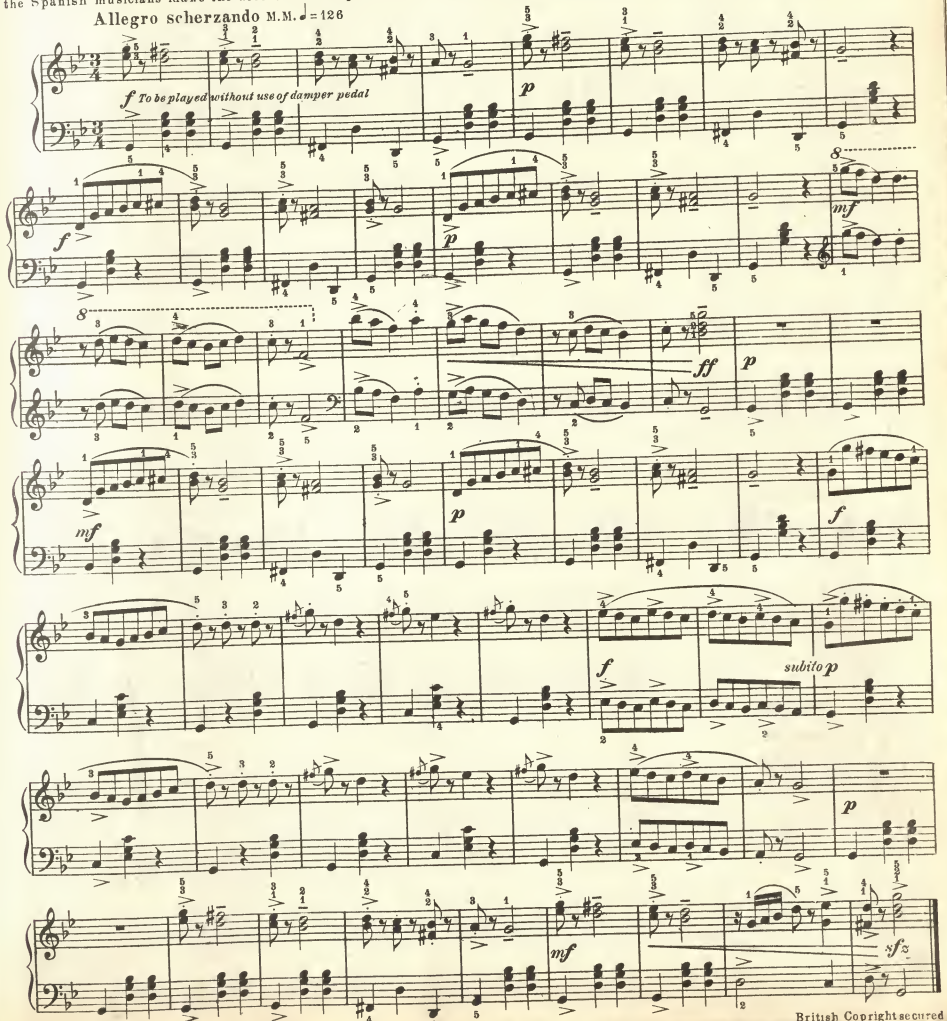
BERT R. ANTHONY, Op. 196



BOLERO OF SPAIN

HARL MAC DONALD

When danced by the Spaniards, the *Bolero* is done at a *tempo* slightly slower than our modern waltz, yet the effect is much livelier owing to the heavy accent that is almost always placed on the first beat of the measure. The Spaniard accentuates this peculiarity with his castanets (small wooden clappers held in the palm of the hand) and the Spanish musicians make the accent still more pronounced with a heavy blow on the tambourine. The *tempo* is not to be accelerated at any place and must not be too fast to allow the women dancers to do a half turn of the body in each measure. This turning from side to side gives their full, short, skirts the whirling motion that is so wonderful in effect when numbers dressed in many colors do this dance. Grade 3.



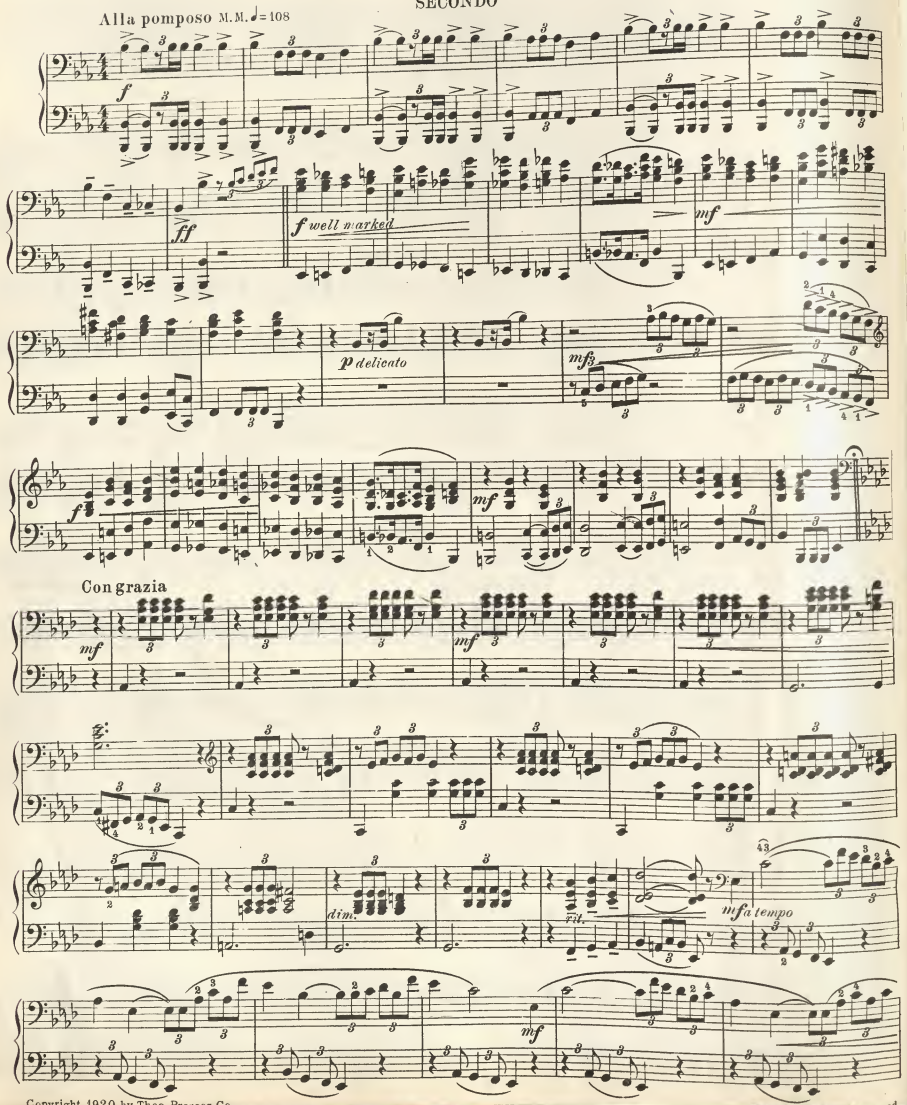
WEDDING PROCESSION

MARCH

A fine new wedding march, dignified and sonorous just right for June, the month of brides. Grade 4

W. M. FELTON

SECONDO

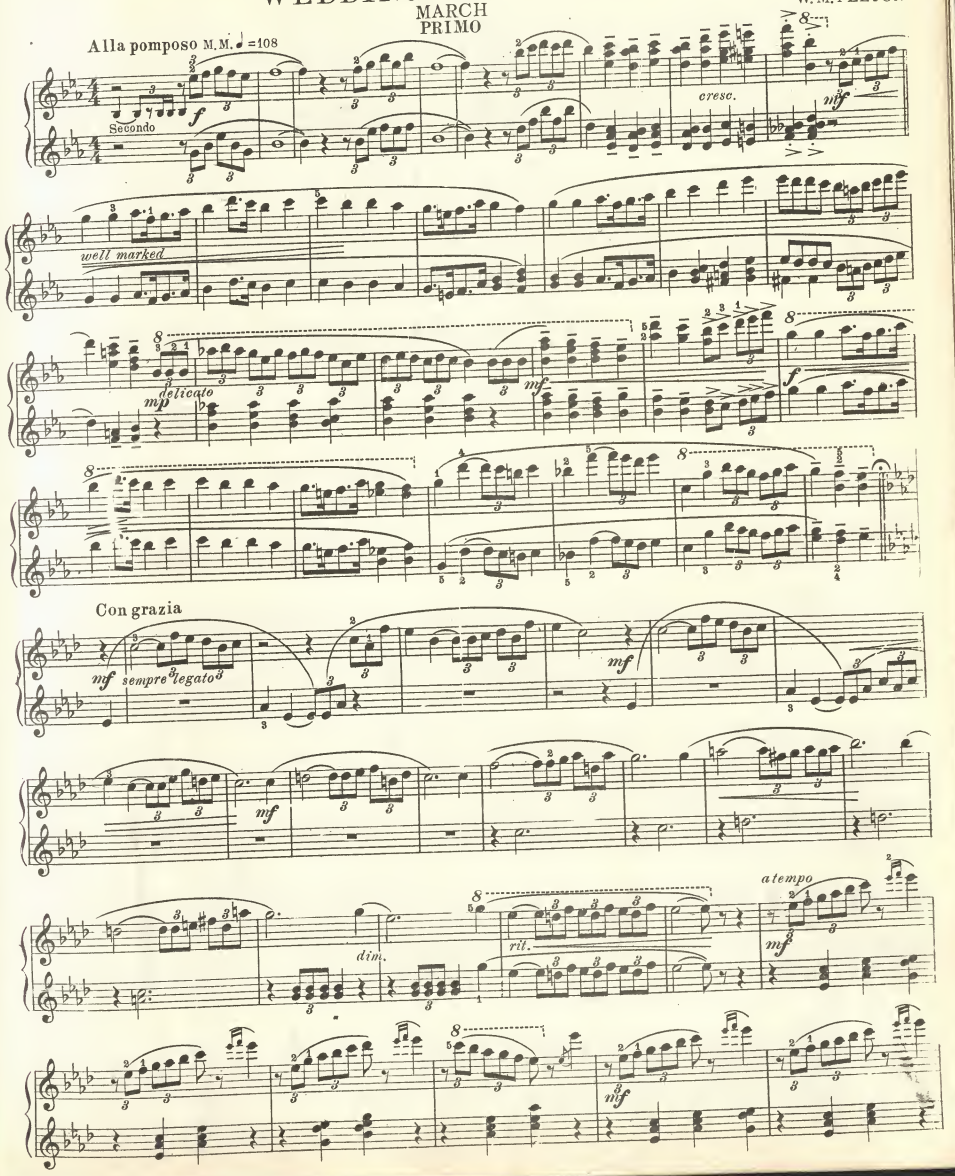


WEDDING PROCESSION

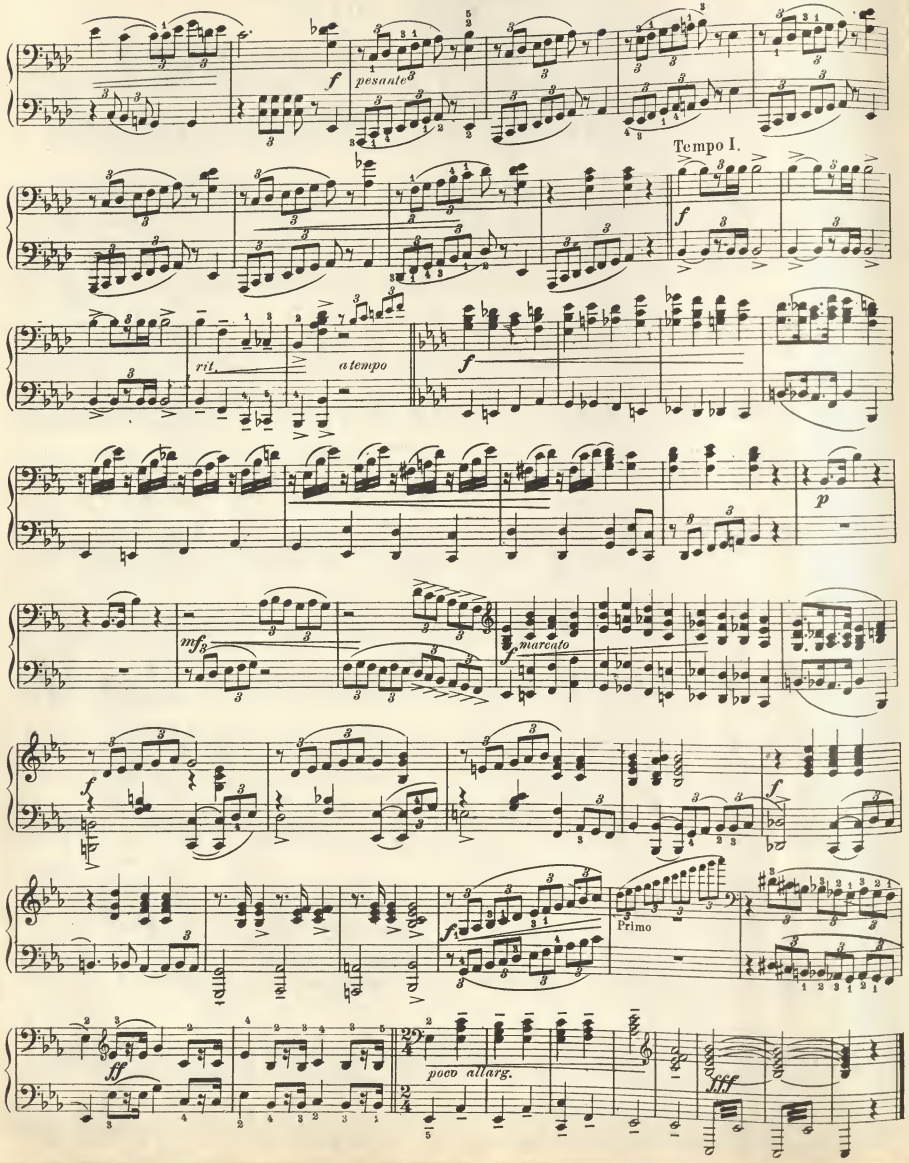
MARCH

PRIMO

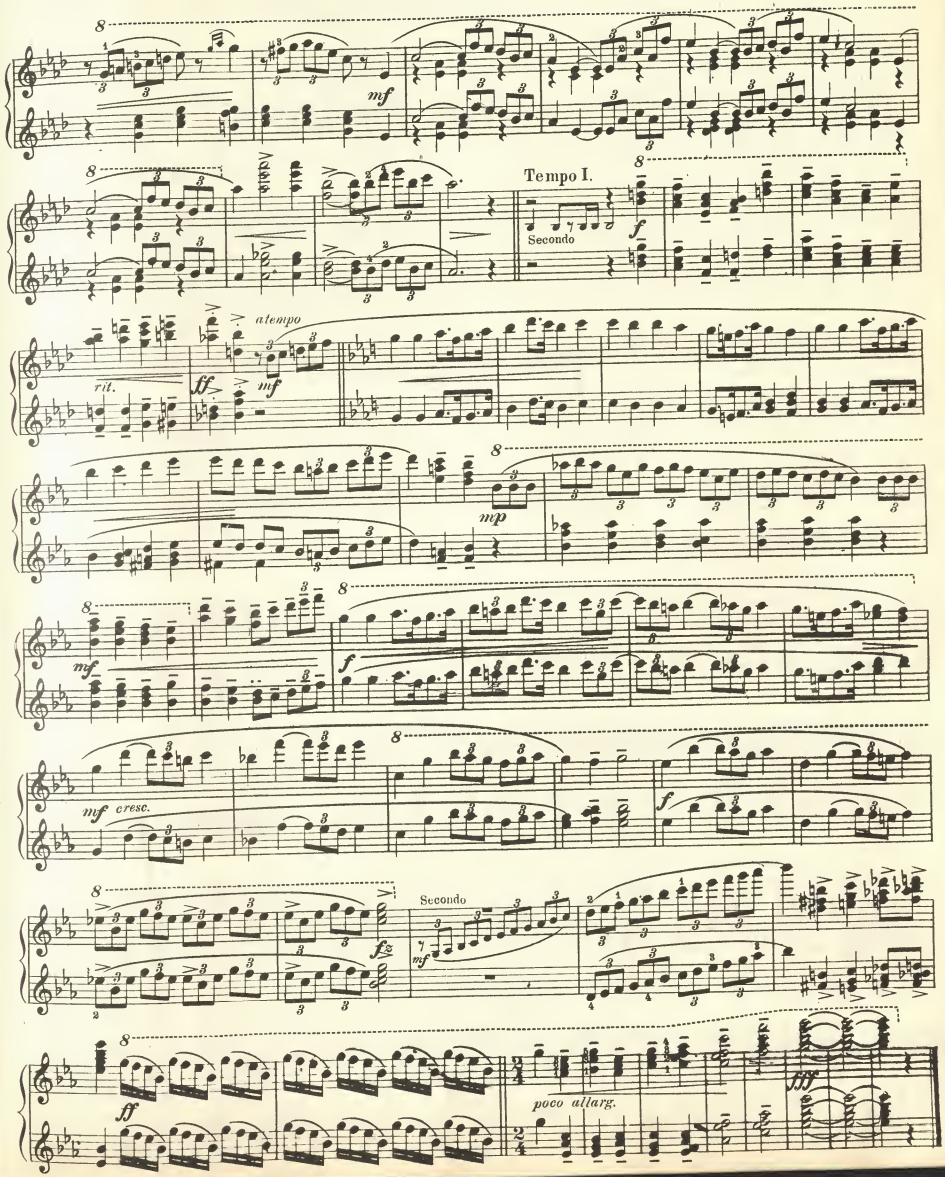
W. M. FELTON



SECONDO



PRIMO

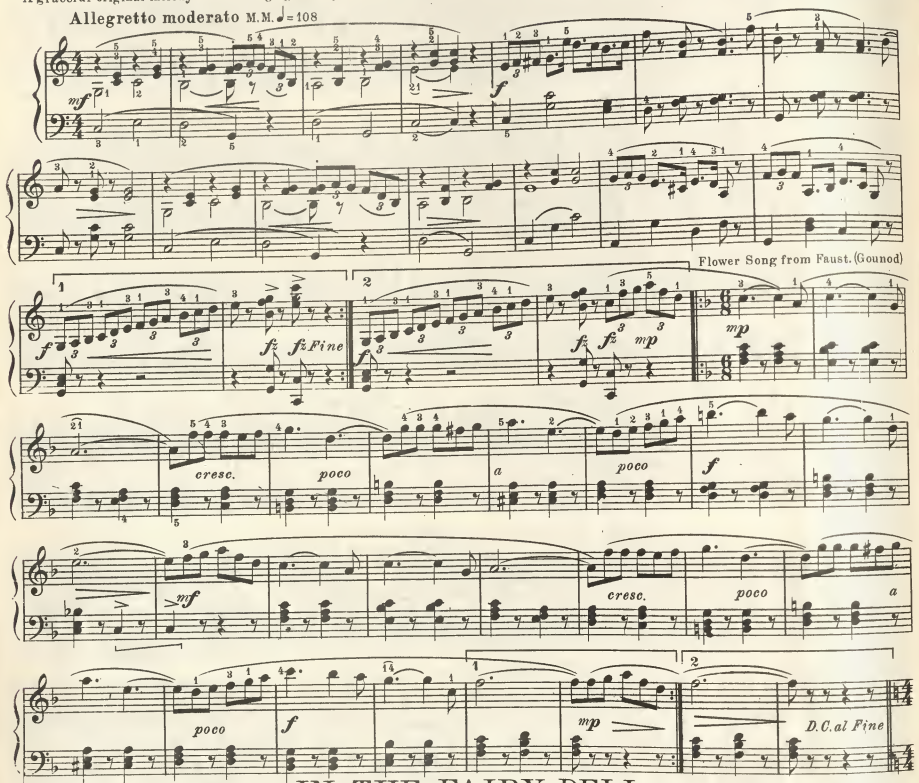


LANGUAGE OF THE FLOWERS

A graceful original melody introducing agreeably an old operatic favorite. Grade 2½.

WALTER ROLFE

Allegretto moderato M.M. ♩=108

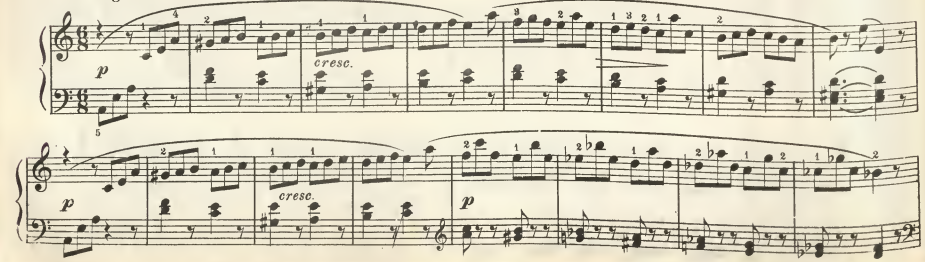


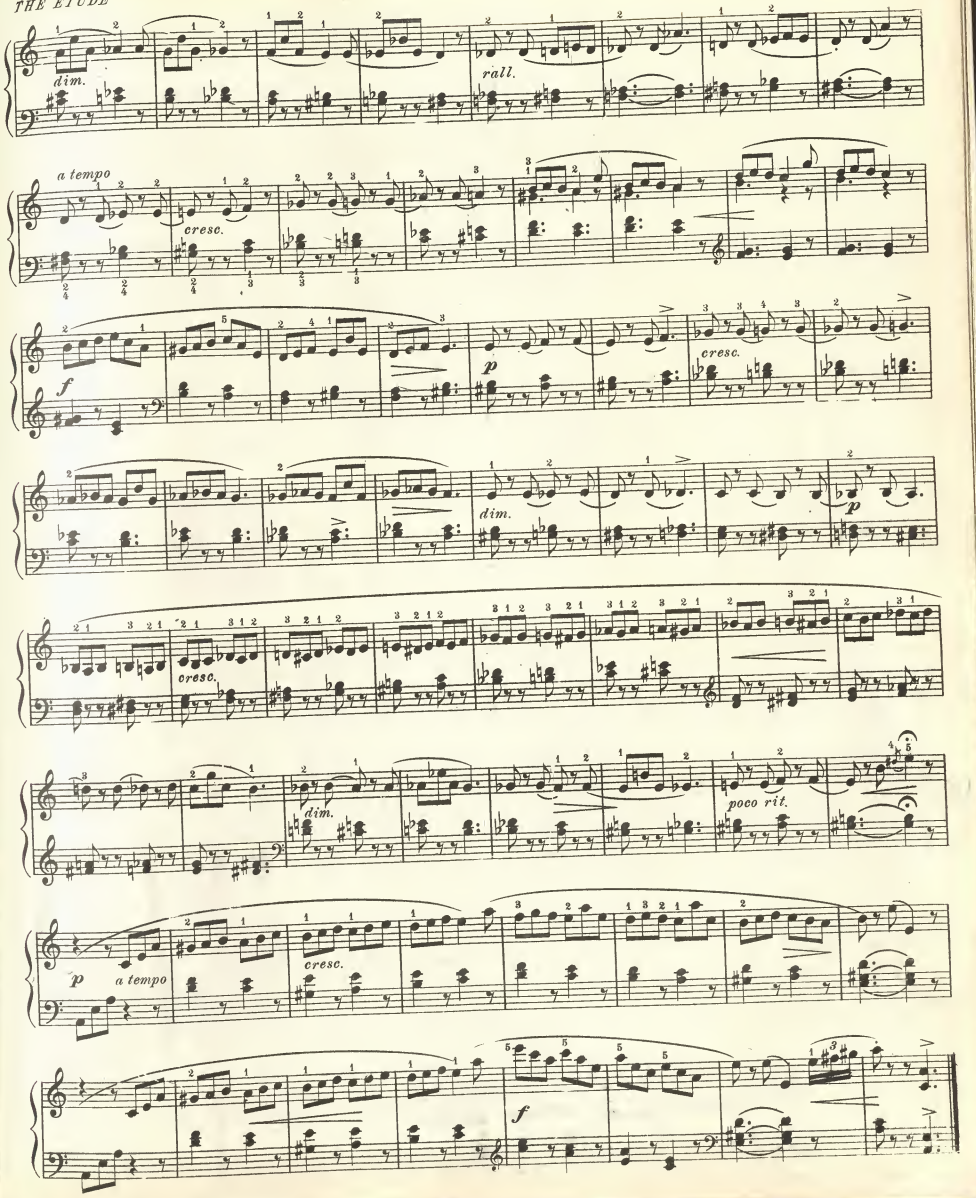
IN THE FAIRY DELL

A tuneful characteristic piece, affording special opportunities for the study of various chromatic passages.

Allegro vivace M.M. ♩.=144

FREDERICK A. WILLIAMS, Op. 95, No. 2

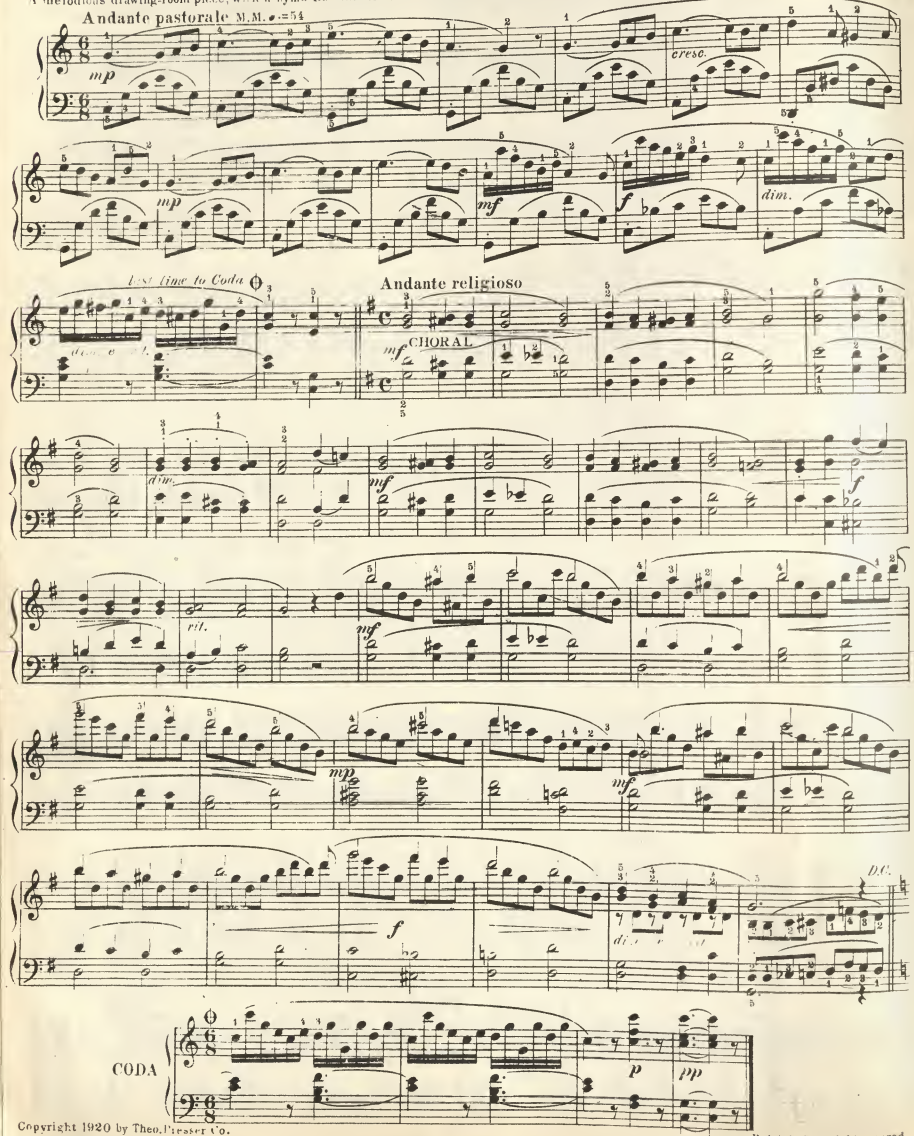




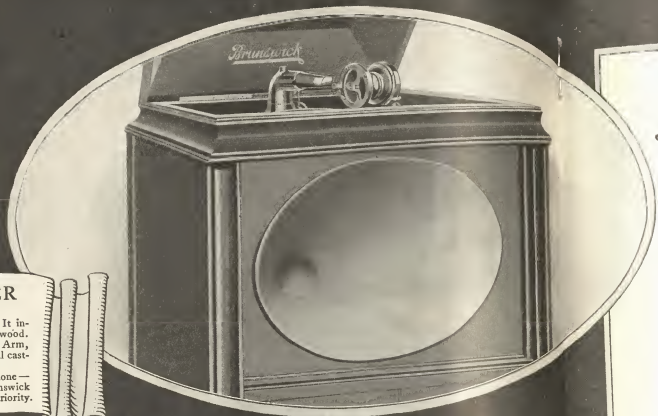
THE SHEPHERD'S REVERIE

R. S. MORRISON

A melodious drawing-room piece, with a hymn-like middle section. Grade 3



The Brunswick Method of Reproduction



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This is the new-day way of tone amplification. It involves a scientific principle. It is built entirely of wood. Not merely the front—but clear back to the Tone Arm, and connecting directly with it. There is NO metal casting to form a throat.

This Brunswick principle brings finer, clearer tone—with an absence of metallic sounds. Hear The Brunswick yourself. Your own ear will appreciate the tone superiority.

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Here is another feature of the Brunswick Method of Reproduction. The Ultona plays all records as they should be played, whatever the make. No attachments are necessary, no makeshifts. The Ultona is inbuilt—it is an exclusive feature on The Brunswick. It is the most advanced all-record reproducer known and Brunswick owns the patents.

With The Brunswick it is no longer necessary to be dependent upon one make of records. All are at your command, and all played at their best.

Judge by the Tone

—that is the way to select a phonograph

ALL makes of phonographs are not alike. Phonographs differ because of different methods of reproduction. Each make has its method.

But time has brought many advancements. And The Brunswick has been the leader in finer reproduction.

The House of Brunswick has introduced several dominant betterments. First came The Ultona, our all-record reproducer. It brought a phonograph that would play *all* records at their best. Previously, each phonograph favored only its own make of records. That meant limitations or bothersome attachments.

At a turn of the hand the Ultona presents to the record the proper needle, the proper diaphragm. No makeshift attachments are necessary, no compromises in tone results. The Ultona brings out all the shadings of reproduction for transmittal to the amplifier.

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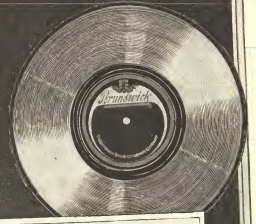
We suggest also that you hear Brunswick records, which likewise bring improvements. You'll want to add some to your collection. Brunswick Records can be played on any phonograph with steel or fibre needle. The nearest Brunswick dealer will be glad to play this super-instrument for you—so that you will know by comparison that it offers new delights.



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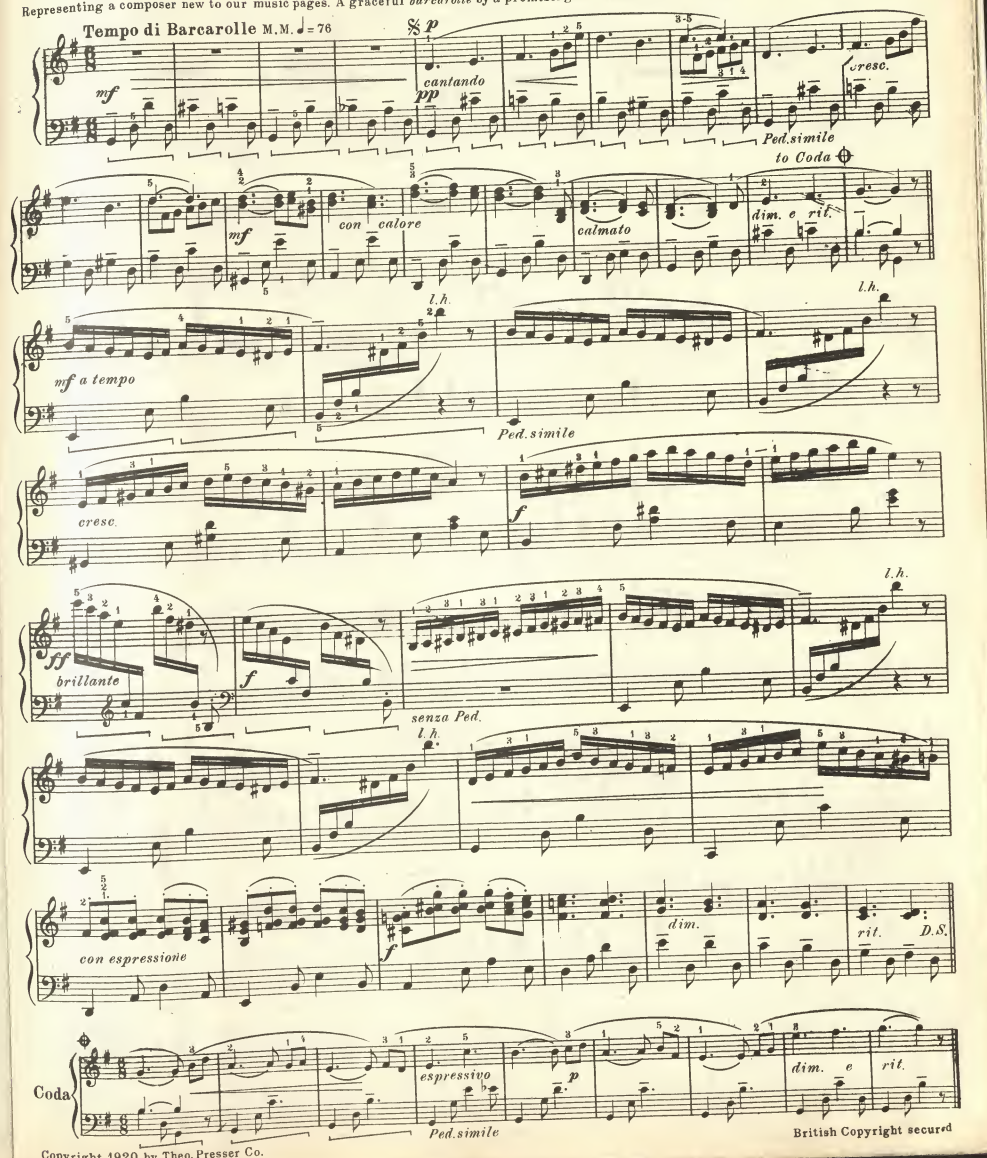
To Willard Henoch

BOATING

CARL F. MUELLER, Op. 10, No. 1

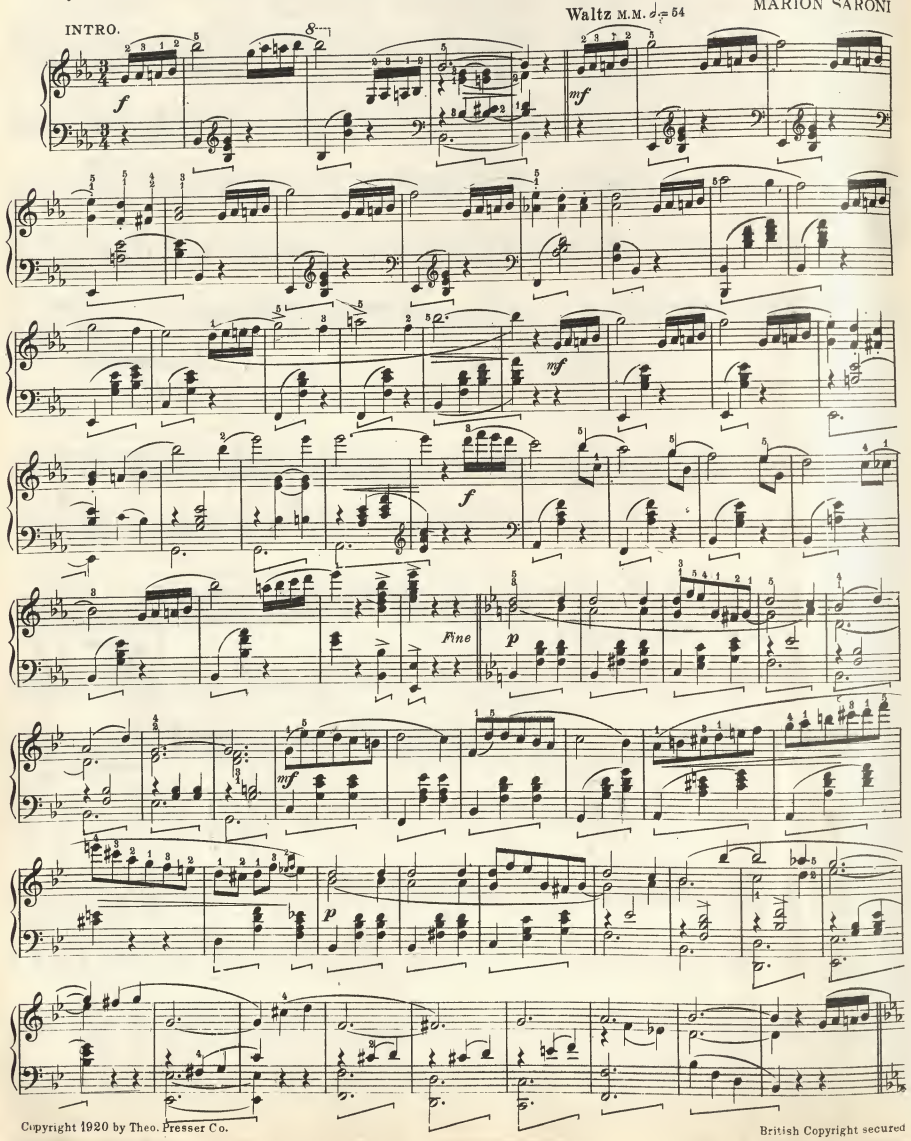
Representing a composer new to our music pages. A graceful *barcarolle* by a promising American writer. Grade 3.

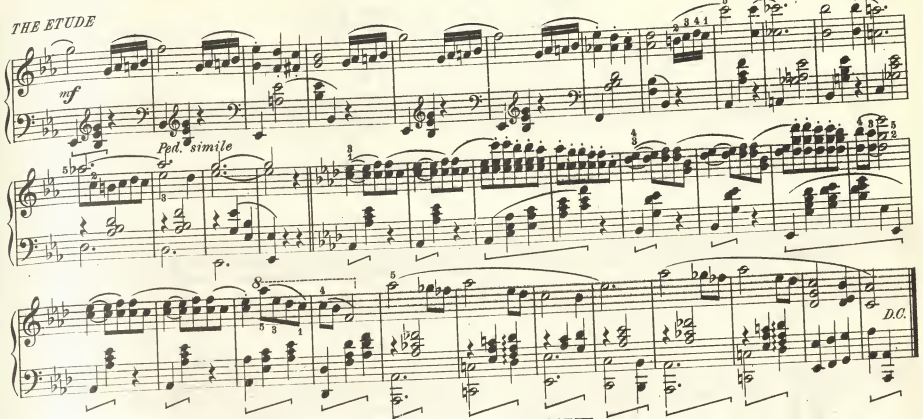


RECEPTION WALTZ

In the style of an *Air de Ballet*, to be played in rather free time. Grade 3½

MARION SARONI



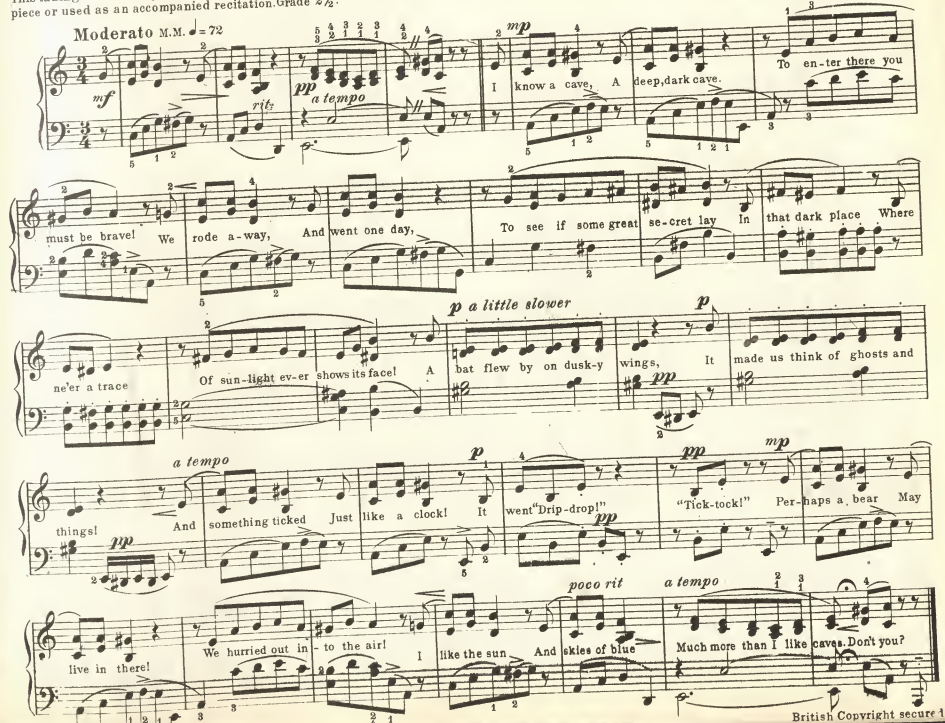


I KNOW A CAVE

PIANO STORY

This taking little novelty may be played as a piano piece or used as an accompanied recitation. Grade 2½.

Words and Music by MATHILDE BILBRO



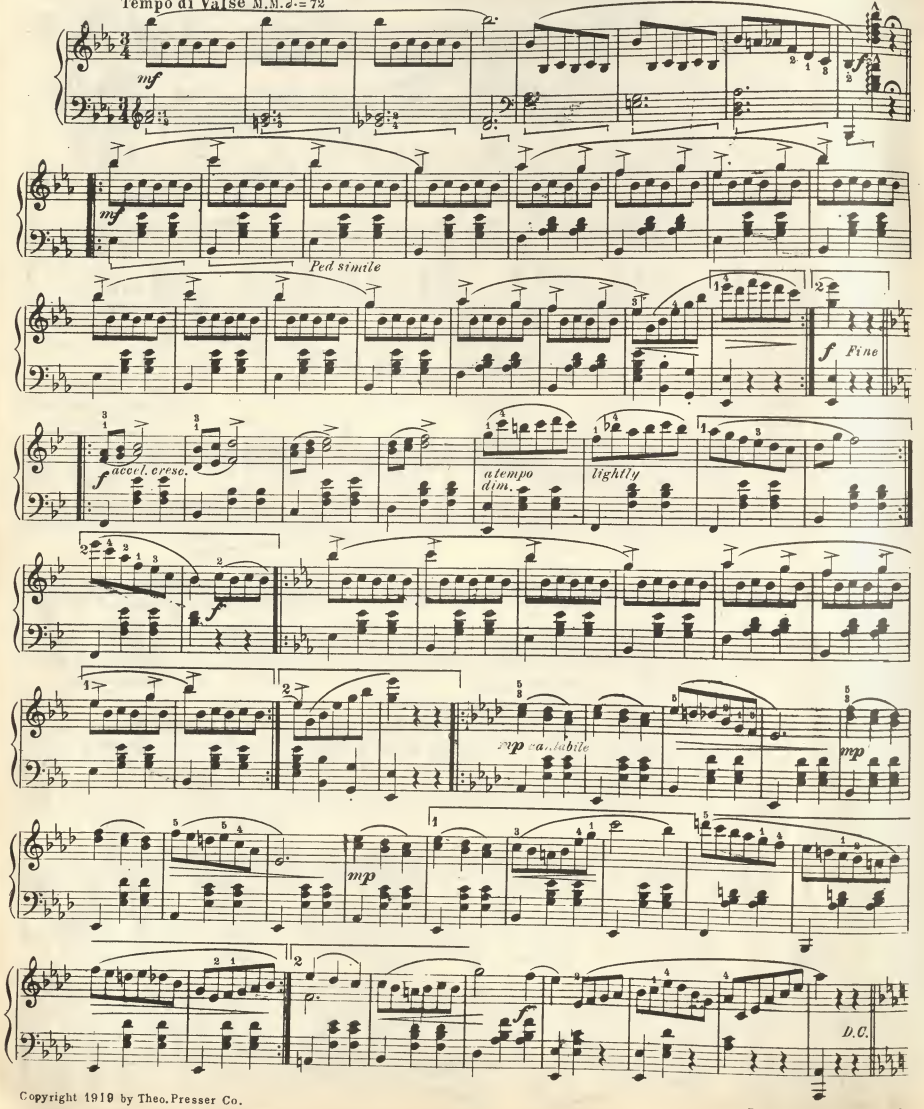
SWEET CLOVER

WALTZ

MATILEE LOEB-EVANS

A "running waltz" which may be taken at a rapid pace, provided the rhythm be kept unimpaired. Grade 3½

Tempo di Valse M.M. ♩.=72



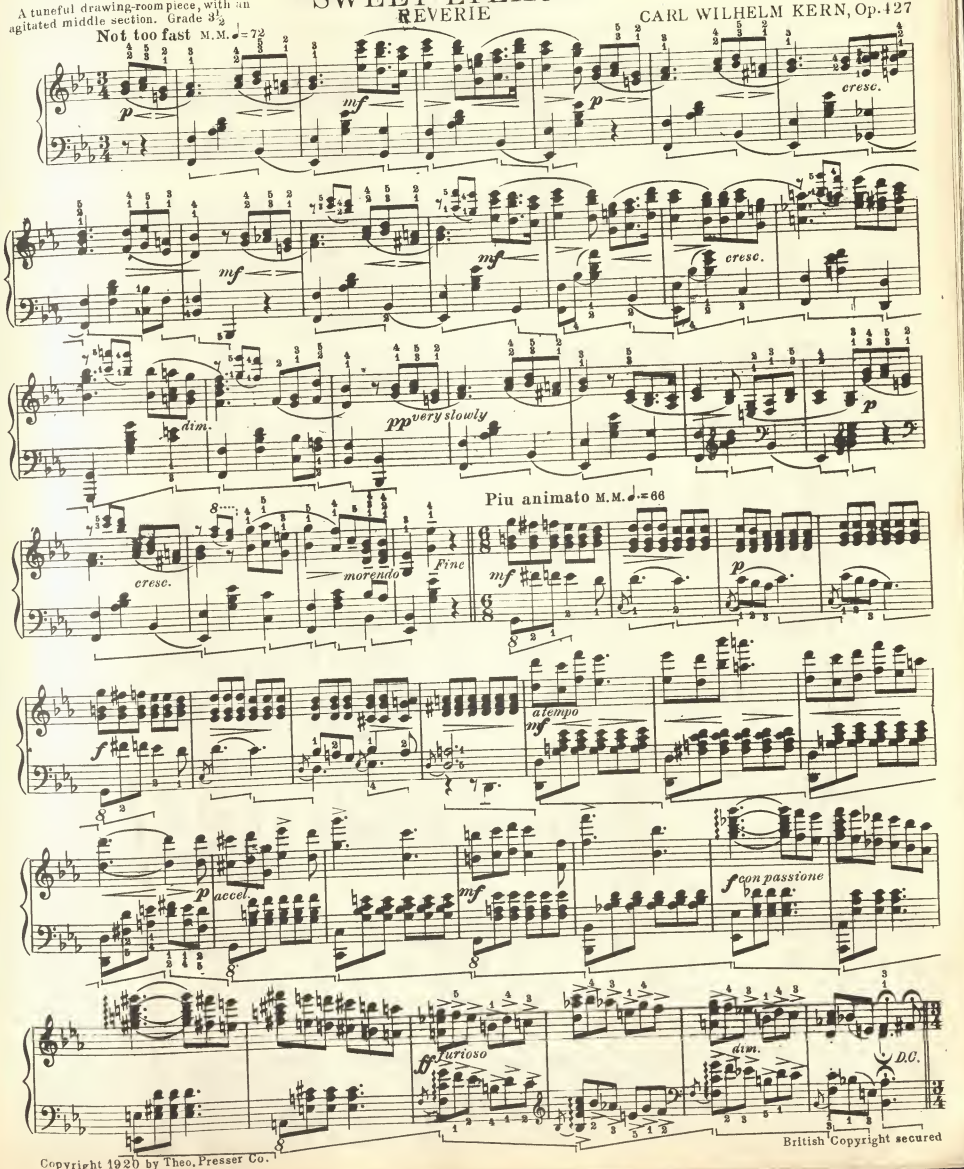
SWEET LILACS

REVERIE

CARL WILHELM KERN, Op. 427

A tuneful drawing-room piece, with an agitated middle section. Grade 3½

Not too fast M.M. ♩=72

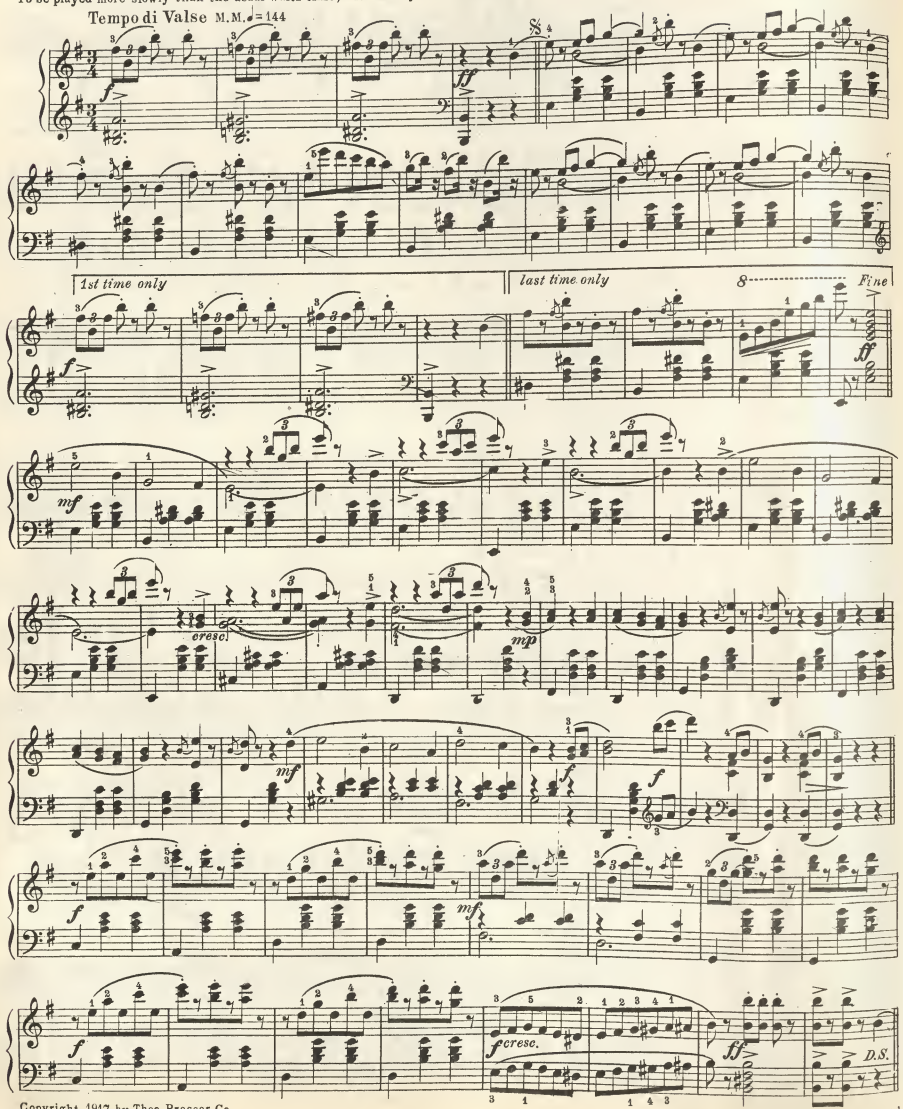


BURMESE DANCE

KOULI KHAN

R.M.STULTS

To be played more slowly than the usual waltz time, with a lazy and characteristic swing. Grade 3

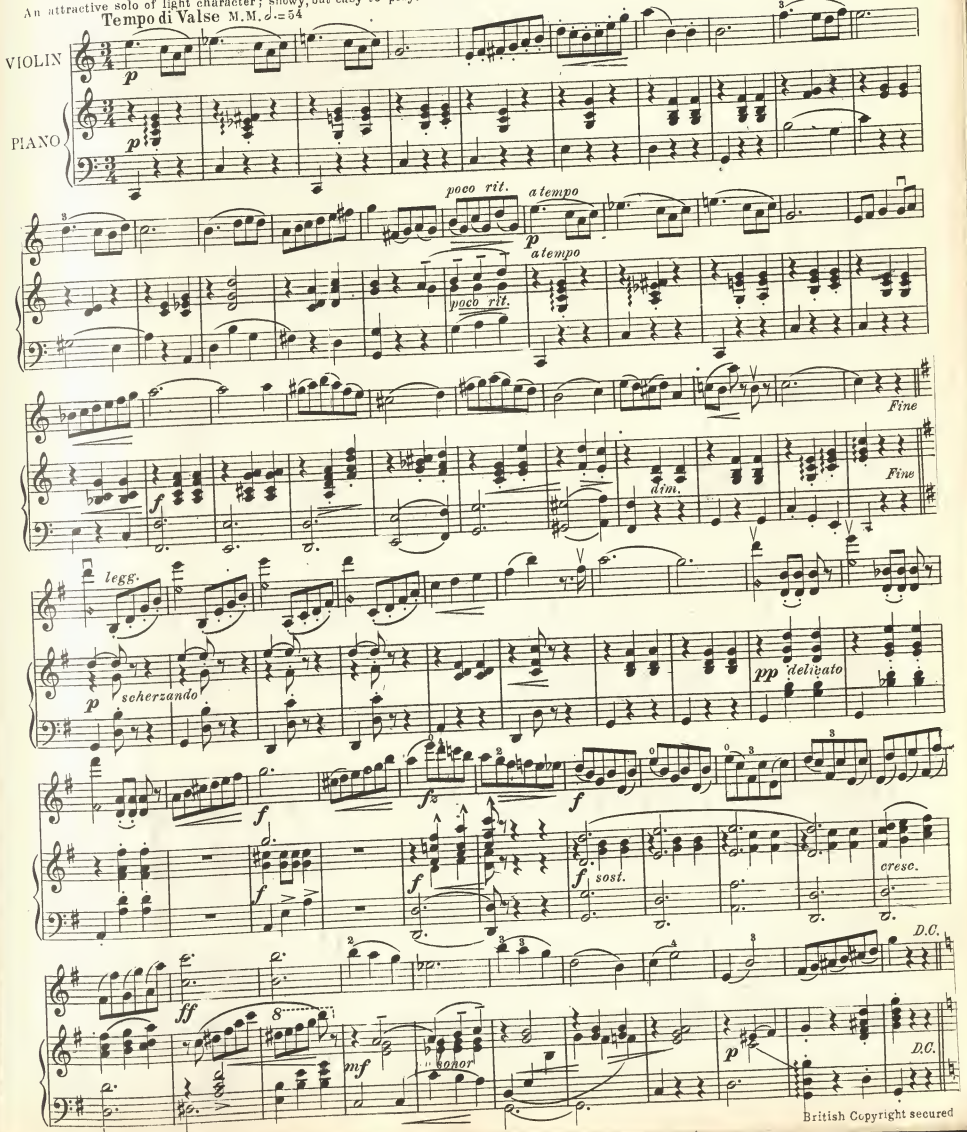


WE TWO

VALSE PETITE

R.O.SUTER

An attractive solo of light character; showy, but easy to play. Grade 3



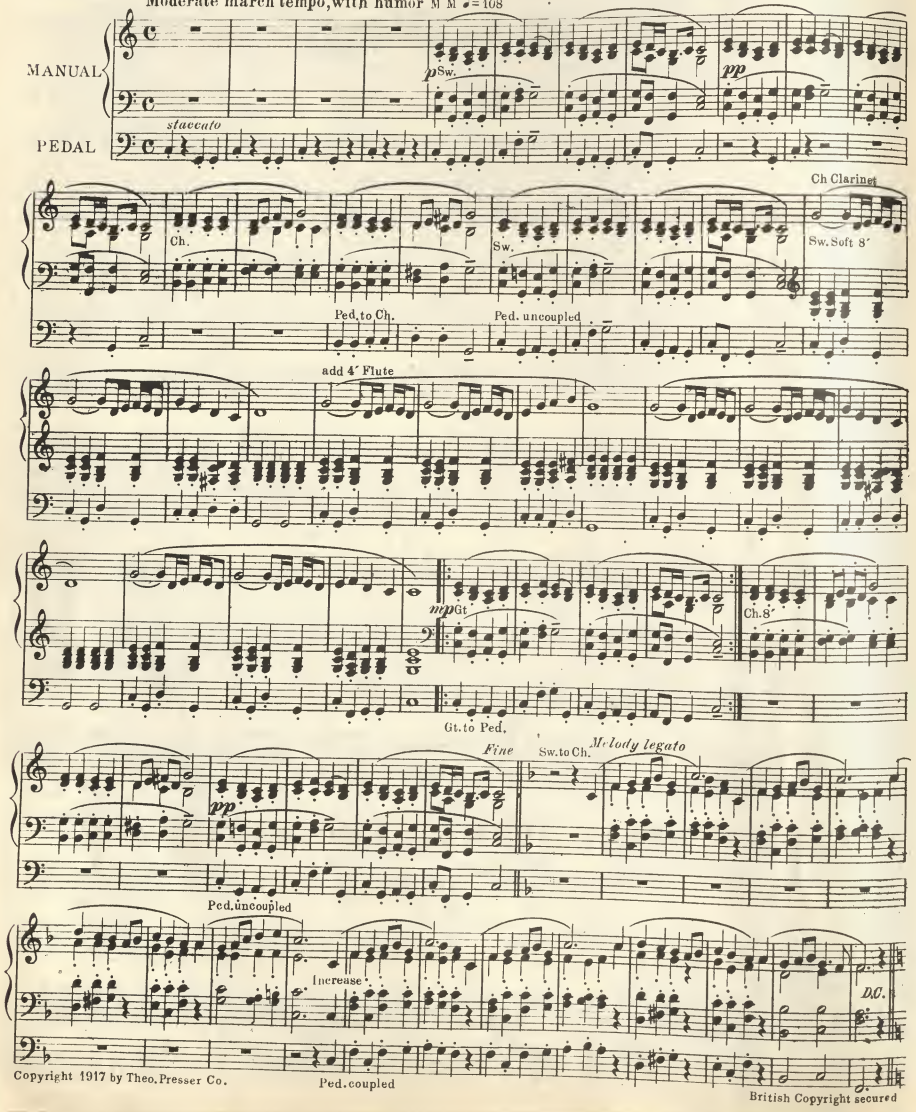
MARCH OF THE MARIONETTES

ERNEST H. SHEPPARD

Prepare: Sw. Strings
Ch. Soft 8′
Gt. Diap. *mf*
Ped. 16′ uncoupled

An effective teaching or recital number, in characteristic vein, with excellent opportunities for tasteful registration.

Moderate march tempo, with humor M M ♩ = 108



SWEET MAGGIE

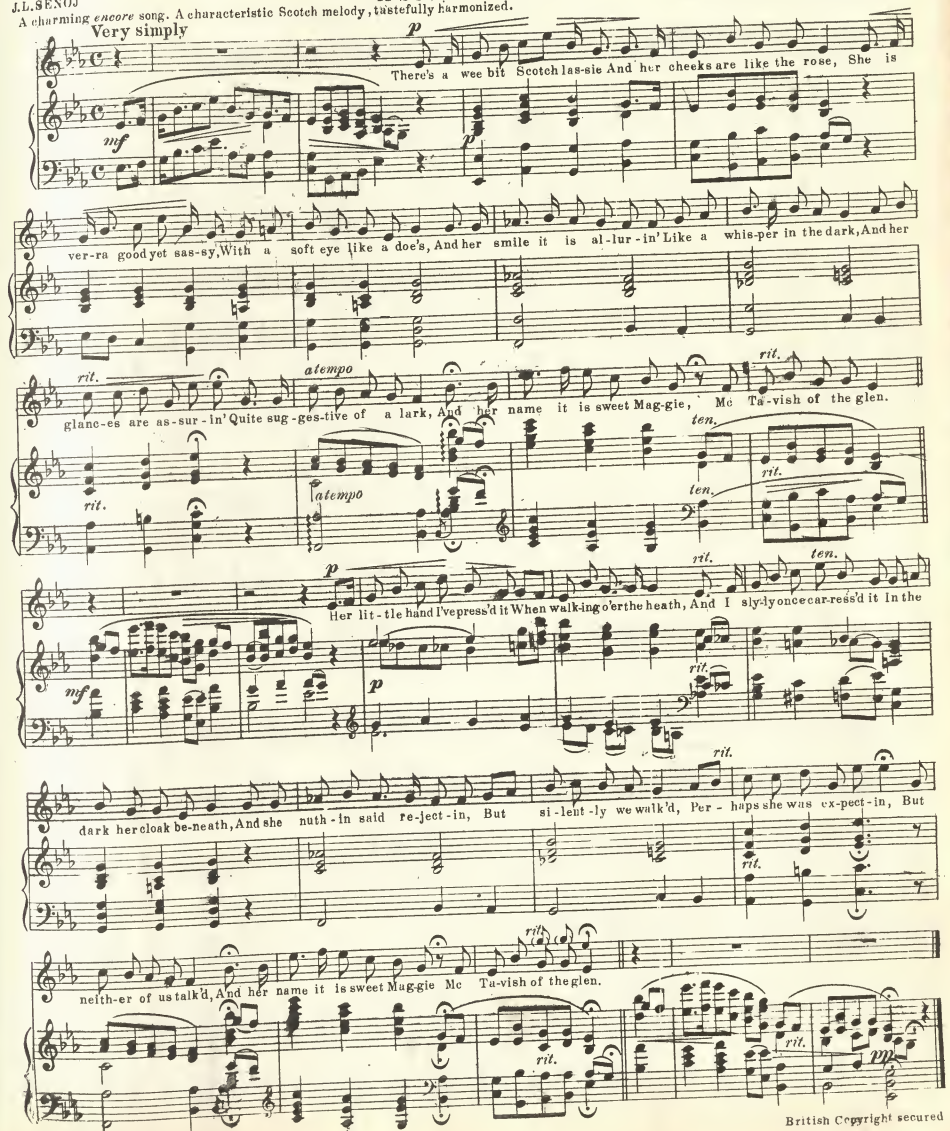
A SCOTCH SONG

H. ALEXANDER MATTHEWS

J. L. SENOJ

A charming *encore* song. A characteristic Scotch melody, tastefully harmonized.

Very simply



JUST WITH YOU

NEAPOLITAN SONG

Words by ROMILLI

G. ROMILLI

In the style of a Neapolitan folk song, with a very catchy refrain. A good teaching song, easy to sing.

Moderato espressivo

p con anima

1. Once in May far a - way where the birds are at
2. Do you know, oft I dream of you all thru the

p con anima

poco rit. es-

play Lived a maid that I loved more than ere I did say; Oft I see her bright eyes and her soft flow-ing
night, Of the fields where we roamed and the ros - es so bright? Then I feel the sweet touch of your ti - ny white

poco rit. es-

press. *poco rit. espress.* *con grazia* *molto espressivo*

hair, Ah would I were home with my Love Oh so fair! Just with you where the lights are
hand, Ah would I were home with my Love in that land!

press. *poco rit. espress.* *grazia*

dolce *poco rit.*

shin - ing Just with you and a love un - dy - ing, Just with you by the deep, blue

poco rit.

espress.

bay, Just with you Oh so far a - way! Just with way!

espress. *D.C.*

I LOVE YOU, DEAR

Words and Music by R. M. STULTS

A charming ballad in light opera style, with a lilting waltz refrain. This refrain may be sung as a duet or two-part chorus.

Andante

mf espress.

1. I love you dear, so pure so sweet, You're
2. Oh hap - py day when this shall be, When

mp *mf*

espress.

all the world to me, My life I'd lay down at your feet, And some day mine you'll be. Now all the world seems full of
two hearts beat as one, Now hope's blest star does brightly shine And life seems just be - gun.

mp *mf* *rit.* *p*

cheer, And hope il - lumes my breast Once filled with sor - row, dread and fear, All, all that gives un - rest.

f *mf* *rit.* *p*

REFRAIN-Tempo di Valse

mf *f* *mf*

I love you dear, so pure and sweet You're all the

mf *f* *mf*

world to me, (to me,) My life I'd lay down

f *mf* *f*

ff *f* *ff*

at your feet, And some day mine you'll be, My own you'll be.

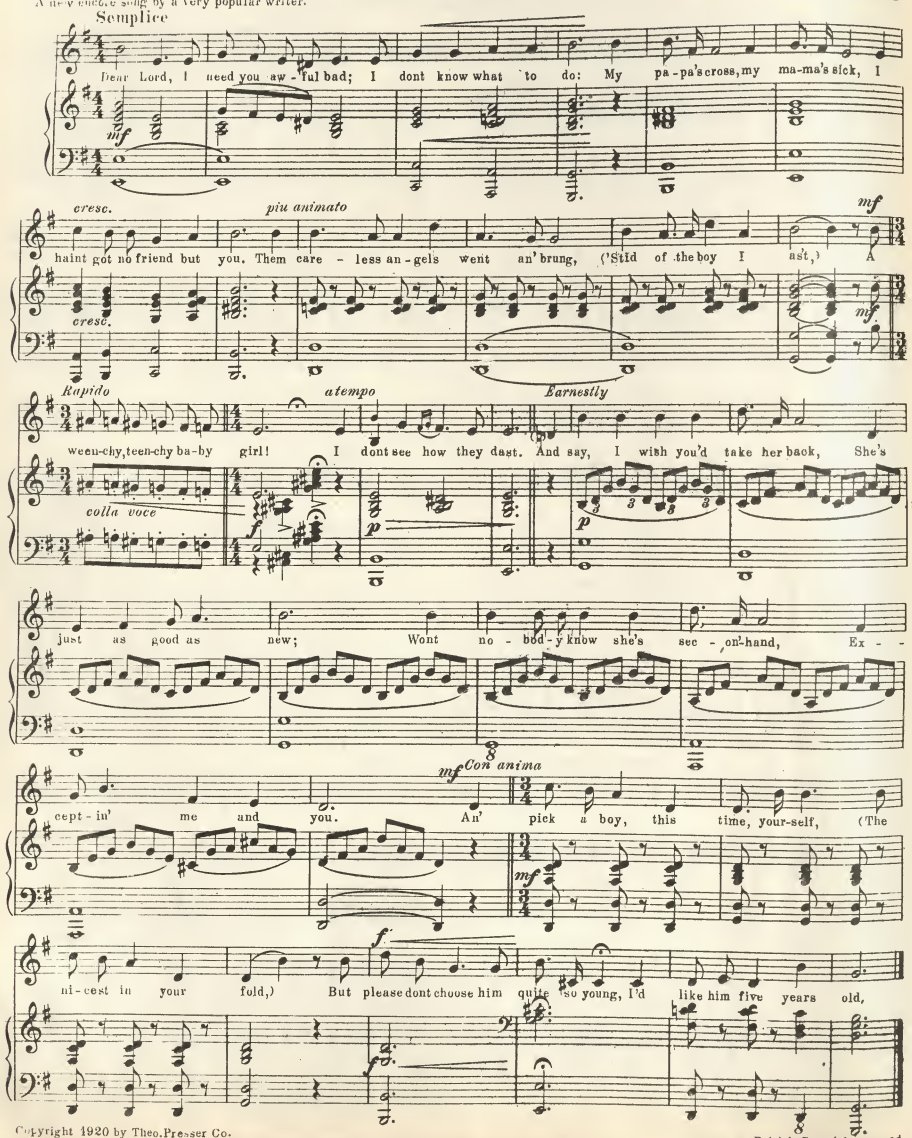
f *ff*

WILLIE'S PRAYER

Author of words not known

A new evidence song by a very popular writer.

E. L. ASHFORD



Some Astonishing Effects of Music Upon the Body

By Edward Podolsky

[EDITOR'S NOTE.—At the highly successful Music Supervisors' National Conference held in Philadelphia in March, one of the foremost speakers was the well-known clergyman, educator and philanthropist, Dr. Russell H. Conwell, who, through his lecture tours and other earnings (particularly the "Acres of Diamonds") has educated with "Acres of Diamonds") has educated some 125,000 young men and women. Dr. Conwell, in a stirring address, which was received with great applause by the Supervisors, recounted some remarkable experiences with music resulting from experiments carefully conducted under scientific supervision at the Samaritan Hospital (which, by the way, was founded by Dr. Conwell). He related the case of one man who, for a long time, had lost his memory completely. He was a very elderly man, and his relatives were very anxious to find out where he had secreted certain important papers. After trying every imaginable expedient to endeavor to restore his memory, Dr. Conwell suggested "Why not try music?" A quartet from the Baptist Temple, of which Dr. Conwell is the pastor, was secured. The names of songs familiar to the old man were procured, and the quartet rehearsed these songs and then went to his bedside and sang them. While they were singing the old man's memory returned, and his mind was clear and expressive. He told where he had secreted all his papers, and conversed intelligently with his relatives. When the quartet stopped singing his memory seemed invariably to leave him. The experiment was tried several times with success. None know the peculiar powers of music. We are all guessing to a very great extent, but that we are dealing with a wonderful force this fact and those related by Mr. Podolsky in the following article clearly indicate.]

THE anatomy of the reason for the enjoyment of beautiful music is simply the body's happy expression of the beneficial effects produced on it. These effects are virtually the pleasurable satisfaction of certain of the body's physiological cravings. And it is, primarily for this reason, that the popularity of a great musical masterpiece depends on the virtue of its effects on the body of being of a nature to fulfil the requirements of bodily gratification.

Musical effects are essentially the reactions produced on the animal economy, and these reactions are of two natures—beneficial and detrimental. The results of the favorable reactions, stated in brief, are: a decided aiding in the process of digestion; fortification against the ravages of the detrimental emotions; removal of the disturbing factor of the deranged mind; and, in some cases, the removal of abnormal bodily functioning (in several recent cases of the sleeping sickness a cure was effected by means of violin music). The detrimental reactions are of an opposite nature.

Music and Digestion

From the earliest times the value of music at the dinner table was realized. It was for this reason that Epictetus called a table without music a manger; and because of the realization of this truth, musicians were considered a dining necessity and were rarely absent from the feasts and banquets of the Greeks and Romans. It was several centuries later that Sir Thomas More, in his *Commonwealth*, provided for music at the meals of *every class* in a model community. And about two hundred years later the satirical Voltaire was led to observe that people were in the habit of going to the opera in order to digest the dinner they had previously eaten. These observations were made unconsciously perhaps, without knowledge of certain physiologic truths in them, but they are none the less significant.

It is only of late that we have come to the certain knowledge of music's influence on the digestive organs. In a measure our knowledge is due to the investigations of the eminent scientist Pawlow, who carried on extensive experiments on the digestive apparatus of animals. Stated briefly, music, by arousing pleasurable emotions, promotes the flow of the digestive juices. This increased flow causes a more thorough digestion of the food. Still a more curious fact is that the principal nerve of the tympanum (middle ear) ends in the center of the tongue and connects with the brain, reacting alike to the sensations of taste and sound. Hence, good food and good music is a most ideal combination, a most ideal factor toward better health.

The Influence of Music on the Nervous System

Even in the time of the Greeks, and probably much earlier before them, the influence of music on the nervous system was known, and even employed as a therapeutic agent in the correction of mental ailments. Evidence of this knowledge is demonstrated by the records of Clinias, Empedocles and Xenocrates, who were reputed to have cured maniacs by melodious sounds. In modern times the case of Philip V of Spain is very well-known to every student of medico-music. This unhappy monarch was saved from insanity through the singing of Carlo Farinelli, the castrato soprano.

Even as music has been used as a cure for mind disorders, it has, moreover, been used as an agent to dispel the detrimental emotions (anger, fear, dejection, despair, etc.) which are temporary impairments of the normal functioning of the brain. It was this power of music to summon and dispel the emotions at will that led Plutarch to observe: *Musica magnis dementiat quam vinum.* (Music maddens like wine.)

Interesting in the annals of music in this efficiency is the story of Pythagoras, who, seeing a young man transported with rage about to kill his unfaithful financée, caused a gay melody to be played by a musician who happened along with him. The effect on the young man was most fortunate, for it replaced his insane anger with a most perfect calm. Nor is it said differently of Alexander, whose reaction to the stimulations of music was so intense that the musician Timotheus had the power of arousing him to anger or soothing him to tranquility by the music of his lyre.

The reasons accounting for these mind reactions are many and voluminous, but they all point to the fact that music, by virtue of its movements (presto, allegro, adagio, largo, etc.) stimulates the mind into mad passions or calms the mind into soothing rest.

Thus are several effects of music on the human body enumerated, but still in that wonderful God-gift are hidden virtues that make life a celestial soul-song, or scorch our souls with a hideous chant from hell.

Balance and Musicianship

THE day of the long-haired, wild-looking, dishevelled musician has passed. The up-to-date musician is as well dressed, as carefully groomed, as businesslike, as gentle-mannered and conventionally aware as the business man. Broad culture and a sanely balanced character are important assets to the musician of today, whether he be an artist before the public or a teacher. It will pay to keep a perpetual watch upon one's outward appearance, upon one's manners, and, above all, upon one's general culture and mental outlook.

Department for Voice and Vocal Teachers

Edited by Eminent Voice Specialists in Music Centers All Over the Musical World

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Desultory Thoughts on Singing

By S. Camillo Engel

"The very converse, thine, of Orpheus' tongues: He roused and led in ecstasy of joy all things that heard his voice melodious——"—ÆSCHYLUS.

It is quite generally known that the difference between the voice in speech and the voice in song is that of indefinite and definite pitch. To be able to use one's voice on a definite pitch, or a whole series of them, is not sufficient to justify one's assumption that one can sing. It merely proves the existence of an ear for music.

The pitch may be correct and still the quality of the voice conveying it fall far short of the beautiful. The material, too, *i. e.*, the voice, may be all that is desirable as to its fitness and its inherent merit to be developed. Nevertheless with all this and nothing more, one cannot be said to be a singer, no matter how many songs one knows.

Tone is Everything

No instrumentalist would ever think of performing on an instrument, the tone quality of which is disagreeable. The average singer, however, is less sensitive on that point. The tone quality of his instrument—the voice—may be guttural, throaty, nasal or harsh; he keeps on using it in blissful ignorance of its effect on the hearer. He himself fails to discern it with either his mind or his ear. As said above, he may have enough of the latter to enable him to "carry a tune." Its acuteness of perception of the quality of the omitted tone is wanting, however. This is often due to the ear not having been trained to recognize all the possible deficiencies of the tone, whether in song or speech. But sometimes indifference, at other times again want of common sense prevents the student from acquiring the tone beautiful.

Having above described the qualities a tone should not have, it is only just that I give the characteristics of what constitutes a beautiful tone. Its intonation must be instantaneously true. It must be smooth. It must have carrying power and, finally, roundness or volume. Do not confound volume with loudness or bigness. The following two cases, which can be multiplied ad infinitum, illustrate to perfection some people's attitude toward the Art of Singing:

DRAMATIS PERSONÆ

A young man (age between twenty-five and thirty).

A teacher of singing.

Place: Any city.

Scene: A teacher's studio.

(A knock at the door is heard.)

T. of S.—Come in!

Y. M. (enters)—You teach voice?

T. of S.—Yes.

Y. M.—I am a commercial traveler. My friends tell me that I have a fine voice and that I ought to be in opera. Do you prepare for opera?

T. of S.—Yes; have you had your voice trained before?

Y. M.—No; I am a natural singer.

T. of S.—(somewhat perturbed)—Let me hear your voice. *(The teacher strikes a tone on the piono. The young man sings it a fourth below. After some orientation on both sides, the young mon is able to follow a little run fairly well, displaying a rather light baritone voice of good quality.)*

T. of S.—You certainly have a pleasant voice and ought to be able, by proper study, application, and perseverance to make something of it.

Y. M.—In how much time can you land me in opera? I have saved enough money to study for about eight months.

T. of S. (suavely but with suppressed emotion)—My friend, eight months is not enough to train the voice, let alone to prepare for opera.

Y. M.—Why not? The teacher of a lady friend of mine told her that she can place her in opera after a few months' study.

T. of S.—My dear sir! have you stopped to consider all that is essential and indispensable to acquire before one can sing in opera? Why, you have not yet even begun to have your voice cultivated.

Y. M.—Well, you can train my voice on opera parts, doing two things at once, as it were.

T. of S. (most sincerely, but in a dejected tone of voice)—You are asking the impossible.

Y. M. (with his hand on the door knob)—Well, if you can't *("you" with a vicious emphasis)* or won't do it, I'll go to a teacher who is both willing and able to. Good morning!

T. of S., feeling very much oppressed, opens wide the windows of his studio to give the fresh air of outdoors an opportunity to cleanse the studio atmosphere, heavily charged with ignorance.

Scene II: A few days later.

Place: Same studio.

Enter young lady, smartly dressed and showing unmistakable signs of affluence.

T. of S. rises from his chair.

Y. L.—Are you Mr. So-and-So?

T. of S.—Yes, madam; please sit down.

Y. L.—I have had my voice trained for the last three years. *(This was said in a tone conveying to the teacher that Y. L. knew all about singing.)*

T. of S.—May I ask you to sing me something?

Y. L. sings.

T. of S. feels that the difference between him and Ulysses is this, that while the latter had his ears stuffed in order not to succumb to the Circe's bewitching singing, the teacher was wishing for the beneficent cotton wad to deaden his suffering. Met half woy by a sigh of relief, the song at last came to on end.

T. of S. (after o moment's reflection in which diplomacy won the upper hand)—Madam, you really sing very well. A few shortcomings here and there can easily be corrected by means of breath control.

Y. L.—What do you mean?

T. of S.—I mean that correct breathing is the very corner-stone of singing; that it is, more than anything else, the cause of either singing beautifully or unbeautifully.

Y. L. (rising indignontly)—Sir! I want you to know that I do not have to learn how to breathe. My teacher always told me that breathing comes naturally. I did not come to you to take a course in physical culture.

Exit of Y. L. Collopse of T. of S.

The two scenes here described are not fiction. They are a literal description of what happened in the writer's own sanctum.

Artists and Teachers

The *Musical Courier* for September, 1893, writes as follows: "After one or two years of study a young singer is launched on the stage as an artiste (?). Perhaps she has in a measure mastered the music she essays to sing, and Nature, having endowed her with beauty and dramatic talent, she is considered a success. After a few years she is heard of no more; the voice is lost! When next she (or he) appears it is as a celebrated teacher (?)—alas! of what?"

The honest teacher has to have to a considerable degree the courage of his conviction to prevent him from falling into the morass of the slipshod methods of teaching of to-day. To stick to one's principles in the face of overwhelming quackery resolves itself into the deliberate choice of a hard and uncomfortable living in preference to an easy and comfortable one.

The singer faces a condition from which the instrumentalist is free. While the latter's activity consists solely in playing his instrument, the former has to both play upon it and at the same time utter words, either of which performance is distinct, different, and must be independent from the other. Each by itself must be without blemish—perfect. And so must be the union of both. Neither must be an obstacle to the other. And no one can claim to be a singer who has not mastered both requirements individually and collectively. It is said that Franz Wüllner subjected each vowel and each consonant to a searching analysis as to its mode of production. Furthermore, he himself told me that he studied the capabilities of expression of the same vowel in different words, and also in identical words but in dissimilar phrases transmitting different sentiments. He knew well enough that though often the music alone of a song or an air is full of significance as to the emotions to be represented, yet it, by itself, cannot have the same great effect as it does if the meaning of every word is penetrated, its idealism, its standard of perfection recognized and reproduced by the organs of speech in conjunction with those of the voice.

Fifteen Vowel Shades

Each vowel of the English language is capable of fifteen different shades. They are to the singer—who thinks—what the colors are to the painter. There are the dark and the bright vowels, there are words the bright vowels of which must be shaded toward a dark color to impart truthfully what they are intended to convey. And vice versa. Instances abound where the ah must approach the o, the o the oo, the ā the ĕ, etc., and the reverse. To cite an example: Compare in Cowen's *The Mission of a Rose*, the word "garden" of the first verse: *Only a rosebud, kissed by the dew, Out in a* GARDEN *fair it grew;* etc.—with that of Whelpley's: *All In a Garden Green*, beginning with: *All in a* GARDEN *green Thrushes were singing; Red rose and white between, etc.* While in the first song the idea of "garden" furnishes the motive, the background to a sad and touching episode; in the second it is the embodiment of joyousness. Therefore, the thoughtful singer will color the vowel a in "garden" of the first song differently from that in the second one.

Garcia's Wisdom

Recalling the young lady's remark about breathing, recorded above, I quote what Manuel Garcia had to say on this subject: "No person can ever be a skillful singer without possessing the art of governing the respiration." And again pointing to what I said before in reference to the qualities of the tone beautiful, they can only be acquired by the skillful control of the outgoing, preceded by the correct management of the ingoing air. Speaking of breathing I feel it my duty to destroy the bogy of the diaphragm which to so many singers constitutes the *alpha* and *omego* of their performance. The activity of this ginuous muscle, forming, as it were, the floor of the lungs, is negative, subordinate. It gives way, moving downward, to the increasing bulk of the lungs, caused by the ingoing air, and again, yielding to their diminishing size, owing to the expiratory air, moves upward. Therefore, the movement of the diaphragm is the effect and not the cause of inspiration and expiration. Engrave this on your mind, gentle reader. Learn to think for yourself. Do not accept implicitly what you are told but, turning on the searchlight of your intelligence, argue whatsoever the subject in question, in your lessons, demanding to know the why and wherefore. And if you cannot elicit a clear answer, conveyed in lucid terms, rest assured that the person who professes to teach you will never be able to impart knowledge to you.

Of all the vagaries that were ever possessed by a singing teacher the following is the wildest and most novel one:

Mr. X. announces and advertises that by means of tape measurements and the correct answer to 33 questions arranged in the form of a questionnaire, he classifies and determines the quality and the compass of the voice, predicts failure or success. These are some of the interrogations: During childhood were you especially fond of playing with dolls or did you prefer the out-of-door games? During early childhood were your fancies especially humored? What are your domestic tendencies? Are you politically inclined? Which parent do you more resemble in feature and temperament? Are you moody? Are you a good mathematician? Are you religious? etc., etc.

The teacher of the Art of Singing was hitherto supposed to have had a general cultural and musical education; to possess a sound, refined and highly cultivated ear, and the ability to sing himself. It was assumed that by means of his exceptional ear he is enabled to distinguish between the different sopranos and contralto; between tenor, baritone and bass. It was accepted that through his delicate perception of sound he recognizes the good tone from the bad one, the beautiful tone from the ugly one. It is, or has been, generally acknowledged that the science of psychology plays an important part in the teaching of singing, furnishing the teacher with the means to determine the extent of the student's intelligence after, not before, he has had him for a little while.

But all this is discarded, contemptuously thrown away as superannuated. The tape-measure, the yard-stick is King. So-and-so many inches will tell you whether you are a Soprano or a Contralto. And the size of your kid glove or that of your collar (two others of the questions) will determine whether you will make a success or a failure as a singer.

Since figures cannot lie, the results of the measurements, in all probability, being favorable to the candidate, he need not even work hard. Nature herself foreordained him to become a singer. Let nature then take her course.

O, ye shades of Porpora, Lotti, Pistocchi and Bernacchi!

The question: "Where and when shall I breathe?" is often heard. Here follow a few rules:

1. Wherever there are rests, long or short ones, one would, as a matter of course, replenish the lungs. Often, however, there are a number of short rests within a phrase which must not be utilized for inhalation. On them the melody is only interrupted by momentarily stopping the respiration. When a long rest is at your disposal, please do not wait till the last moment to fill the lungs.

2. Always breathe before a long sustained note. If two or three short notes come before a long one, all of which are to be sung over either one or two or three different words, but connected in their sense to the word under the long note, let the breath be taken before the two or three short notes preceding the long one.

3. Where there is no rest, the time necessary for the inspiration is taken by abbreviating the value of the note preceding the inhalation. The following note must come on time.

4. It is always safe to take a breath before unaccentuated notes, provided that the syllables of a word are not separated.

5. If an upward moving run is interrupted by a low note and a downward moving run by a high note, breathe before the low, or the respectively high note.

6. In most cases one may breathe after long-sustained notes.

7. In syncopation, provided the word is not broken, breathe after the longer note. Although I have heard singers dividing a word in two to take a breath, it is not correct.

8. Should a word, however, underlie a row of tones spreading over a number of bars, as in Bach's or Handel's music, one may separate its syllables for breathing purposes.

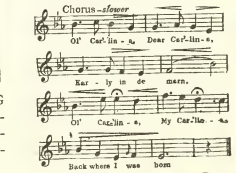
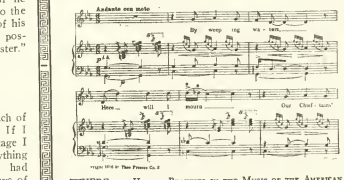
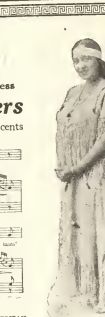
9. Never breathe after but before the conjunction "and" or any preposition.

These do not by any means exhaust all rules on breathing, especially when it becomes psychologically important to do so; but for most practical purposes they suffice.

To take up and move in a new direction does not always mean progress. It often is identified with retrogression. Not very long ago a colleague remarked to me that "we don't teach singing the old way any more. It is too slow. We now have means by which we accomplish our ends much quicker." I did not care to argue with her. We did not stand on common ground. There is no royal road to anything. The study of singing, the cultivation of the voice, require a sufficient length of time for full development. If the singer has to master difficulties unknown to the instrumentalist, he has also his compensation. He can make himself ready for the public in less than half the time than that required by the instrumentalist. But, of course, the true artist never stops studying. Life is short and Art is long. He will devote himself to it as long as he lives, and longer—if he have the chance. Analogous, this, to the tempo mark Schumann has in one of his compositions. It says "as fast as possible;" and a few bars later, "still faster."

Singing and Smoking

Because certain grand opera artists resemble human volcanoes, belching forth smoke in clouds, many have assumed that smoking is not injurious to the singer. Singers who have tried it and have then given it up invariably report that their voices seem to be benefited. David Bispham, in *A Quaker Singer's Recollections*, gives a unique cure for the smoker who finds it hard to break off.

"About this time I gave up smoking, which I found somewhat irritating to my throat, preferring song to smoke, each of them evanescent enough in itself. If I were to make a career upon the stage I was determined to put aside everything that might interfere with it. I had smoked for years, but after four days of successful struggle I abandoned the habit forever, through the simple expedient of carrying about and putting to my lips, when moved to smoke, the stub of a lead pencil about the size and shape of a cigarette."

"A Good Church Singer"

By Albert Cotsworth

THE organist was trying out sopranos. The twenty-sixth came towards him. Young, good looking, simply dressed, with an engaging smile and graceful carriage. She looked promising. His spirits revived and hope whispered.

"Well," he said, "have you brought *Hear Ye, Israel?*"

She flushed a little. "Yes, I have it. Has anyone else sung it? I've spent a good deal of time on it, and it shows off my voice."

So she sang it. Fairly well, too. The voice, rich in its youthful timbre, condoned the lask of finish. Then she did an unpretentious song. She made the simple text sound more elaborate than it was. Still the natural beauty of the voice supplied an undercurrent of appeal which made its way because of the throb in it. The organist was not immune to its charm, although his quick ear detected errors in plenty. She said "heavun", and "evun," "pepull" and "puraise." There was false phrasing. Many words were slurred and covered. Wrong breathing, too. But the voice purled on in most delicious copiousness with a caress upon certain notes that was individual and provocative.

"What do they pay here?" she inquired, composedly, when she finished.

"That's a matter for the Music Committee." He replied: "Your voice pleases me very much—"

"I thought you liked it," she interrupted archly.

"I do," he said. "It ought to make a good church singer out of you. Where have you been singing."

"O! I've never sung much in church. I don't want to, and wouldn't now only I need the money. I want to be a concert singer if I do not find my way into opera. But I don't know what you mean about making a good church singer out of me. Don't I sing well enough to sing in church?"

"Well, a number of things are important before one is a good church singer." Then he pointed out kindly certain marked deficiencies. And added: "Now, let us try some hymns, and see how you do them."

"O! anybody can sing hymns," she said lightly.

"Can they?" said the organist. "Suppose we open the book at random, then, and try the first one we strike."

They struck a fair straight tune. Colloquially, the young singer "went on the rocks." She either sang wrong notes or gave them wrong time. She didn't catch the rhythm at the beginning, and hardly found it at the end. She floundered among the words. She mispronounced them. She caught no sense of their spirit or import. She gave no momentum to the music's power over the text. The organist mercilessly went through the five verses, and played the "Amen," which she had ignored. Then he turned with a quizzical smile.

She looked a bit embarrassed.

He was elderly. So he said: "My dear child, you may have to sing a solo once a month and an oratorio number twice a year. But you will have to sing six hymns every Sunday without rehearsal. And your voice leads the congregation. They hire you and look to you for that. The hymns are the keynote of the church worship. A qualified church singer never slights them. If I questioned closely I would find, doubtless, that friends have laid stress on the fact that you have a lovely voice, so beautiful that it does much for you. It pleased from the start and disposed me to favor you because of it.

"But, suppose you were applying for a position of typewriting and took a test of dictation and typing. The fact that your manuscript came neat from the machine would not secure you the situation if it contained misspelled words, inaccurate punctuation and sentences garbled. I have to tell you, in all frankness that you cannot hold a quartet position until you learn to breathe better, read better, feel rhythm better, phrase better and, above all, to appreciate that it is vital to sing with understanding in church music. Accept this hymn book and study its contents earnestly. Then you will know just why I've had to speak plainly. Practice your oratorio numbers, seek their place in the oratorio so as to sense their mood. Acquire the simple things to be done simply. But don't sneer at the Gospel Hymns.

Career Etchings of Great Singers

CALVÉ AS CARMEN

EMMA CALVÉ
(Pronounced Kal-vāy)

MME. EMMA CALVÉ is an artist to whom things came by hard work and splendid persistence. Just a little convent-bred girl, who was compelled by the force of circumstances to help earn a living for her parents. She came from Aveyron, a country district of France, where she was born in 1866, to Paris to study with Puget. Her first public appearance was at a charity concert at Nice in 1881, singing in place of Cruvelli, who had been taken ill at the last moment. She made her début at Brussels in 1882. Then returned to Paris and studied with Mme. Marchesi. After a year of hard work she sang at the Theatre Italien in Paris, then at the Opera Comique, and in the Opera at Milan. All without much success. She returned to Paris and studied with Mme. Laborde. But it was not until she found herself in the part of "Carmen" in Bizet's opera, and made it intimately her own, that success notable and deserved came to her. Other parts, too, she "created" in her own inimitable fashion, and she became one of the first singers of the operatic world. Lately she sang in London, and when called upon at her concert for an encore she came on the stage and, like a flash, threw herself into the familiar pose of "Carmen," the great audience, recognizing the pose even without the costume, burst into a storm of applause and delight. Mme. Calvé's career should be an inspiration to all singers who are meeting with more "bumps" than "bouquets." If this indomitable soul succeeded in the face of difficulties, so can anyone who is courageous enough to persevere.

❖ SUMMY'S CORNER ❖

THE subject of Pedaling in piano playing is an engrossing one: much discussed and argued and in so far as the writing or printing of music is concerned the argument almost invariably hinges on the method of *marking*.

As a matter of fact the true solution of correct pedaling hinges on intelligent discrimination of harmonic effects or relations. It is, therefore, more a question of *hearing* than of seeing—this is true, whether a player is or is not learned in the *theory* of music.

The one book treating the subject from the sane and reasonable standpoint of listening for, and thus determining the effect wanted, is the book of PEDAL STUDIES by Mrs. Crosby Adams. This book can be taken up by the beginner as soon as he is ready for the simplest pedal study. It will inculcate a sense for correct hearing that all the pedal markings ever conceived of would never accomplish for him.

PEDAL STUDIES
By Mrs. Crosby Adams Price $1.00
CLAYTON F. SUMMY CO.
Publishers
64 E. Van Buren St., Chicago, Ill.

Worth-While Letters from ETUDE Readers

Pupils—Stop, Look and Read

TO THE ETUDE:

The pupil who arranges for a music lesson at a specified time has contracted to buy at a specified time has contracted to buy at a specified price one-half hour of that teacher's one hour or one-half hour of the pupil; he has bought it—it is his to use or not to use—just as he desires. Should the music teacher be expected to pay for that time if the pupil chooses to waste it? That is exactly what is expected when Mrs. Blank calls up and tells you that Alice will not come for her lesson at her time because the lesson is not as good as she thinks it should be.

When co-operation among musicians advances to the point where they will demand that missed lessons be paid for or made up, the restless delinquent pupil will appear on the treadmill of time. Let all teachers stand together upon this point.—L. M. BOWMAN, Oklahoma.

The Cure of Ragitis

TO THE ETUDE:

The question as to whether ragtime has its legitimate use in the realm of music does not especially interest me, but I am concerned over the evident fact that it is doing more to stifle and kill the germ of musical feeling and interpretation which lies dormant in every embryo musician than anything else. Nothing will awaken this germ to life but hearing and playing good music.

There is a saying something like this: "Music begins where speech leaves off." The part of his own heart and mind which the master composer puts into his music makes its direct appeal to the hearer, whether he be performer or audience. And his emotional nature cannot but understand and respond in time. In the performer musical feeling and interpretative ability develop and unfold like beautiful flowers.

With a reclinic ever so adequate, unless the student feels within himself how a composition should sound, his playing is unmechanical and lifeless. There is no soul, no message in ragtime, no musical expression is required in its performance and the devotee of ragtime plays everything the same, a la ragtime.

I have in mind two young girls who came to me a few months ago. One did not need to be told that they had been playing ragtime exclusively. Everything put before them was played in the same careless "raggy" way. Why, those girls could make *Old Hundred* sound like a rag! Everything was rattled over at breakneck speed. Hitting a wrong key here and there—hitting is the word—only served to make the raggy effect a little more ragged.

I had the full co-operation of the parents in dealing with these extreme cases of ragtitis, to coin a word. So ragtime was tnboo. They were allowed nothing but slow music; extreme cases call for extreme measures. I was careful to choose only such compositions as had a beautiful melody and harmonious progressions. Songs without words, reveries, meditations, et ceters, were their steady musical diet.

Counting slowly and aloud was insisted upon, and a tight rein held to keep them from slowing their fingers to run away. I tried to stimulate their imagination by suggesting that they pretend they were playing in church, and that they sing their pieces and try to make their playing sound like singing. Of course, suitable technical work was taken along with the special treatment. And after some months that poor little smothered germ of musical feeling came to life and began to grow and develop and expand—for they are both talented—and now they play with real musical feeling and expression, and I am more proud to-day of those two who have been reclaimed than of all the others, who went not astray.—MRS. L. E. TOTTEN.

Works that Please Practical Teachers

Tschaikowsky's *Album for Children* reveals the composer of one of the most difficult pianoforte concertos in a new light.
LOUIS TAGGART, Barbados, W. I.

The Standard History of Music, by Cooke, is a most interesting and instructive book. I have read it through and through with the keenest interest and will recommend it to others.
CHAS. A. KARL, Pennsylvania.

I have carefully examined your publication, *Thirty-two Sonatas*, etc., and as a teacher of piano I am pleased to say that an examination and a trial will establish its value among teachers and pupils. Used at the right time it will no doubt be found to be both instructive and pleasing. I expect to use it.
J. A. KLEIN, South Carolina.

I am very much pleased with *Book of Modern Sonatas*, as they are not very difficult and yet pleasing for pupils.
ELLEN BLOVIN, Iowa.

I have received the two volumes of the *Contemporary Organist* and am much pleased with them. They will be most useful collections to the church organist.
MRS. F. L. BUTTERS, Washington.

Much pleased with the Wach's *Album*. Fine book for study and sight-reading.
GEO. A. EVEREST.

I am very well pleased with the collection of pieces by Rohm, for which I had paid in advance and that I received last week.
SR. ST. ILDEFOUSE, Canada.

Children are delighted with Sutor's *Note Spelling Book*. New pupils beg for them.
MRS. J. R. DUNCAN, Ohio.

I am particularly delighted with your new Mozart *Album*, Presser Collection, No. 270, for it contains so many of the Mozart numbers that I can only get in sheet form, and this is so dear now—cannot afford it for the pupils.
EDITH MATTHEWS, Wisconsin.

The *Pedal Book*, by Dr. Blose, meets exactly the need I have recognized each time a pupil begins the study of pedaling. It is correctly named *Foundation Studies for Acquiring Artistic Piano Effects*, since it explains in such a clear, practical way how these effects may be obtained. I am sure it will meet with ready response, as it undoubtedly meets requirements no other book for the beginner has met.
CLARA S. WINTER.

In the character of the material used and in the quantity of material furnished, the *Pedal Book*, by Blose, is admirable. The explanations are superior to that of any pedal book I know.
E. L. POWERS, Alabama.

I want you to know how pleased I am with the *Child's Own Book of Great Musicians*. It is the most interesting little book of its kind that I have seen, and I expect great results.
DOROTHY HUNT.

Sunny Day Songs I find to be very interesting and instructive as well.
HELEN LONGSWORTH.

Am delighted with *Celebrated Compositions*. Every number in it is a gem.
R. S. MENSER, Canada.

I have just read *Great Pianists on Piano Playing* for the second time. I assure my pupils that it is worth $100 to any pianist or student interested in piano playing. Kindly send me ten copies.
MRS. NOAH BRANDT, San Francisco.

I received the book *L'Art du Clavier*, by Lack, and I think it a book that everyone should practice from. I am very much pleased with it.
MISS VIRGINIA WAGNER, Pennsylvania.

After looking over and trying nearly all of the selections in the *American Organist*, I am *greatly pleased* with it.
FLORENCE MCKINNON.

Trial by Jury is published by you, and is very attractive in its arrangement and extremely valuable in its simplicity and well worth any effort to work it up for production.
MRS. E. J. MALZARD, Vermont.

Received my copy of *Celebrated Compositions by Famous Composers* several days ago, and must say I am more than pleased with same. It is a well-balanced work of educational value and is sure to please the most critical musician.
FRED M. NORMAN.

Celebrated Compositions by Famous Composers is a superb collection.
MRS. E. WITTICH.

The Paul Wach's *Album of Piano Solos*, which I ordered from you in advance of publication, is a most excellent work, and I take great pleasure in recommending it. Do you publish all pieces contained therein in sheet form? A work of the kind is a great advantage to the teacher. It is easy to keep books of this kind on hand and it makes it easier to select pieces for pupils.
CARL A. GEISSER, Florida.

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MRS. CHAS. WOOD, Ohio.

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ANNIE D. THOMAS.

Department for Organists

Edited for June by HAMILTON C. MACDOUGALL, Mus. Doc.
Professor of Music, Organist and Choirmaster, Wellesley College

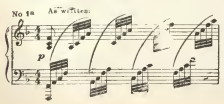
"Let the Bass of Heaven's Deep Organ Blow."—MILTON

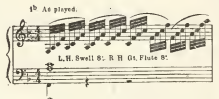
Organ Solos and Accompaniments when Played from Two-Stave or Piano Copy

If all the music the organist had to use in the church service were written on three staves, with complete registration and pedaling, this article would be quite unnecessary. The inexperienced organist and the pianist who is called upon to officiate at the organ while the regular player is away have to cope with many difficulties growing out of the copies they have to use for their accompaniments and solos. These often give them no help whatever as to registration, as to the manual to use, as to when to use the pedals; they often include passages that go outside the compass of the organ keyboard; they must be adapted or arranged for the instrument. There are, first, those accompaniments that are written on two staves and intended for the piano; second, those accompaniments to anthems intended for the organ, but with no pedals indicated, and with very little registration marked; third, vocal solos, duets, etc., sung at the offertory and accompanied often, indeed usually, from copies made with straight piano accompaniment; fourth, arias and choruses from the oratorios with the accompaniment condensed from the orchestral score, and hence subject to adaptation; fifth, the various preludes, postludes and offertories, originally for the piano, but susceptible of arrangement for the organ.

Piano Accompaniments on the Organ

In playing piano accompaniments on the organ we may well take into account the damper pedal. This gives a solid background of sustained harmonies against which the melody, arpeggios and rhythmic figures are projected. Something has to be added, when played on the organ, and this something to be added will usually be a chord or series of chords. As an example, take the *arpeggio* passage on the last page of Gounod's *There is a green hill.* To play this as it stands is ridiculous. The notes of the *arpeggi* will sound like leaves blown about the dusty street in a windy autumn day. Let the left hand play a chord suggested by the *arpeggio*, while the right hand attends to the *arpeggio* itself. It may be necessary to modify the *arpeggio* itself, as indicated in the illustration as played.





[A word of caution may not be amiss: do not tie notes if, through the tieing, the rhythm becomes indistinct. But of that more later.]

Using the Pedals

It is not easy to know when the pedals may be effectively used. If the organist has some orchestra experience, particularly if he has played cello or bass, he will have some idea when the pedals are called for. In accompanying solos the pedal has a tendency, if sustained, to pull down the voice, to make the accompaniment drag and sound thick. A *staccato* pedal here and there (as if *pizzicato*) is about all that ought to be attempted. At climax points a sustained pedal is effective for a chord or two. These remarks apply to the 16-ft. pedal only. If there is a melody in the tenor of the accompaniment the left hand will play the melody while the fundamental bass will, necessarily, be taken care of by the pedals.

Accompanying Anthems

In accompanying anthems from a two-stave copy the lay-out will be more organ-like, and the difficulties will consist in registration, choice of manuals, use of pedals. It is well to avoid playing too loudly, especially when accompanying a solo voice; the sustained organ tone will easily drown out the voice. Singers differ very much in their desires as to strength of accompaniment; if singers are likely to sing off the key they will prefer a strong accompaniment: they will ask for a "support," but what they really want is something that will keep them on the pitch. A soft 4 ft. flute tone or, better still, a violina 4 ft. is excellent for the purpose, since it does not involve a loud accompaniment. The 16 ft. stops will induce flattening by the choir. Accompaniments for a solo voice will naturally be played on the Swell or on the Choir, if the latter is enclosed. At climaxes loud chords, if *staccato*, will not be too loud for the solo, but this is an effect that ought to be used sparingly.

String Accompaniments

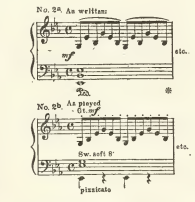
In accompanying Violin or Cello solos in festival services avoid string or reed stops in the accompaniment; stops like the Open Diapason, Stopped Diapason will be found useful. The Oboe or the Vox Celestis do not blend with orchestral strings. Be sparing also of the pedal 16 ft. Observation will help to decide what stops are more suitable for the various solo voices, the *tutiis*, etc.

Obbligato Accompaniments

Good judgment is necessary where the accompaniment (as in the case of many of the festival anthems of the English school) has an independent part and is of real value in itself. The temptation to "go it" is great; but the organist ought to remember that after all "Where MacGregor sits there is the head of the table." In other words, the voice or voices are the thing, and the organ must not arrogate to itself the chief place, even with an *obligato* accompaniment.

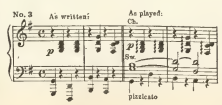
Offertory Solos

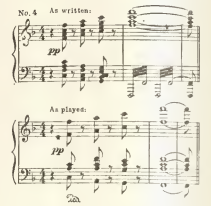
To accompany the offertory solos from a piano copy is a very ticklish task, demanding all the resources of the organist. What was said a moment ago about the damper pedal must be kept steadily in mind if the accompaniment is to sound organ-like. The left hand part offers many difficulties. Take, for example, the following. (Note that the sustained element is supplied by the left hand):



Thick Chords

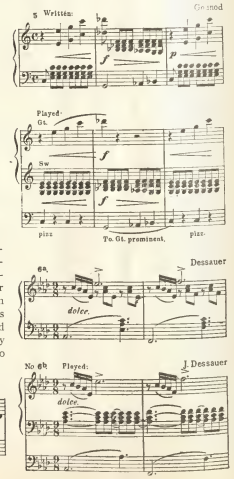
Thick chords on the organ are not necessary to give a full, rich effect, although there are many pieces (Guilmant's *Grand Choeur in D major*, for example) where they are employed with much success. In the two lower octaves of the manual compass they sound muddy. Illustration 4 suggests a way in which they may be transferred to our instrument.





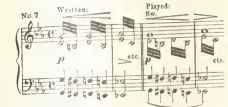
Elements of an Accompaniment

It will be seen on analysis of any accompaniment that there are in it several elements, each of which will probably have to be represented in the organ. There are (1) melody and accompaniment; (2) rhythmic movement; and (3) characteristic phrasing. These may not all be present; sometimes they are merely hinted at in the piano, and must be supplied by the organist. In illustrations 5 and 6 the piano only suggests the continuous accompaniment, but this is worked out consistently in the organ.



Sometimes the accompaniment doubles the voice melody; sometimes the accompaniment has a counter-melody, which must be brought out; in either case the melody will be played (usually) on one manual, and the accompaniment on another.

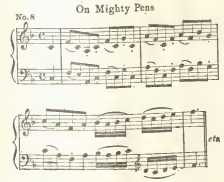
The rhythmic movement, if pronounced, must be reproduced with fidelity on the organ. This may involve some alteration of the printed music. We may generally set down as a principle, however, that direct imitation of the rhythmic movement as printed ought to be attempted first. The *tremolando*, though not strictly a rhythmic movement, is one of the most puzzling of the orchestral idioms to be translated into terms of the organ. Illustration 7 is a suggestion as to a possible treatment. It will be noticed that as played we have (1) melody in the bass; (2) motion in the *tremolo* in the inner part (r. h.), and (3) a *sostenuto* element in the whole notes (r. h.).



Melodic and Rhythmic Figures

The characteristic phrasing ought to be carried out on the organ even if it seems a trifle unorgan-like: it is better to err a little bit in the latter direction than to lose the phrasing. Often an organist is reluctant to reproduce literally a bright *staccato* figure on account of its seeming bad taste. All combinations of *legato* and *staccato*, especially if in a reproduction for piano from orchestral score, ought to be as faithfully rendered as is possible. It may be that orchestral figures may be suggested only through some modification of the original, but much depends on the judgment and good taste of the organist. In illustration 8 we see a passage, apparently unorgan-like, with marked phrasing, much *staccato*, and with the sustained element missing. The organist will have no excuse, however, for failing to play the passage as written.

On Mighty Pens

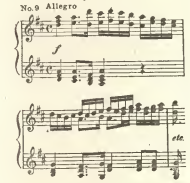


Accompanying Oratorio Music

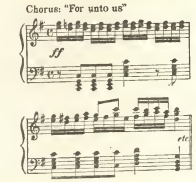
We now come to accompaniments to oratorio choruses, solos, etc. If the organ takes part with orchestra in *The Messiah* or *Elijah* the organist need only play the organ part as written, but if the organ furnishes all the accompaniment the case becomes much more difficult. Let us look at some of the choruses and solos in *The Messiah* and note some of the problems involved.

If the reader has ever heard a performance of *The Messiah* with adequate orchestra he will have noticed that the rapid, brilliant passages are not played with the organist's *legato*, but are detached—that is, they are played with a bow to a note. This results in a *non-legato* rendering of considerable brilliancy. Refinements of orchestral phrasing were lacking in Handel's day. This assertion is easily proved by a comparison of one of Handel's own scores with a modern one by Tschaikowsky or R. Strauss. To play passages from *The Messiah* like the following is difficult:

Chorus: "Glory to God"



Chorus: "For unto us"



One must not do them *legato* for at least three good reasons. (1) If played legato they will not imitate the orchestral phrasing; (2) they will infallibly be blurred on the organ; (3) while some of the groups can be played *legato* others cannot, hence it is best to choose that method of execution that will be consistent throughout. The groups of sixteenth notes in *For Unto Us* will easily seduce the player with a *legato* inconsistent with the left hand part and with the whole spirit of the movement.

In considering *The Messiah* one must choose between the W. T. Best edition and the older Vincent Novello edition, both published by the modern house of Novello. The former is much more difficult to play from, but more logical and consistent. A player of modern executive powers will be well advised to play from the Vincent Novello copy. Many of the best modern American editions are improved reprints of this edition. The Presser edition, for instance, embodies the best ideas of Best and Prout.

Piano Music on the Organ

A good many pieces written for the piano have much in them that recommends them to the organist. Some of the Mendelssohn *Songs Without Words*, many slow movements from piano sonatas and symphonies; some of the Chopin Nocturnes, much orchestral music without too much movement or too much elaboration—these are used by all organists.

Some clever players will attempt anything on the organ, and it cannot be gainsaid that one may learn the capabilities of the instrument in this way quickly and interestingly; one will, after a while, come to note the things that are impossible, those that are possible, but not effective, and those that are both possible and effective. Experiment and the criticism of a judicious friend or friends are the indispensable factors in a decision. Much depends on the instrument. If it be modern, marvels may be accomplished.

A few general hints may be of help in the choice of piano pieces for the organ voluntary. Choose pieces (1) in not too quick tempo, that is, not so quick

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as to suggest a dance movement or to induce undue exhilaration in the hearer; Mendelssohn's *Spinning Song*, from the *Songs Without Words*, is a piece of good music, but in too quick tempo for church use. Choose pieces with the chord element prominent; one's thoughts turn naturally to MacDowell—and many of his pieces are useful for vesper organ recitals. Choose pieces whose effect is not too closely bound up with the damper pedal, and do not attempt those that are characterized by much melodic detail. Pieces in the modern harmonic style (for example, Debussy's delightful *Clair de Lune*) do not come out so well on the organ, unless composed for it. The unyielding organ tone does not lend itself to the shimmering indefiniteness and opalescent half-tints of such music.

Mozart as an Organist and Organ Writer

VERY few organists have the idea that, except for the *F minor Fantasia* written for a mechanical organ, Mozart ever wrote anything for the organ. Mr. Frank Sawyer tells us 15 organ sonatas have been published by Breitkopf & Hartel in their complete edition of the works of the composer of *Don Giovanni*.

Mozart (born January 27, 1756) must have begun his studies on the organ at a very early age, since we find that when only seven years old he performed in the chief churches of the towns through which, in his early travels, he passed. Mozart's father was an excellent organist, and the gifted boy, no doubt absorbed with eager readiness everything his father taught him. We read, "At the monastery of Ips, while their traveling companions, three monks, were saying mass, Wolfgang mounted to the organ loft, and played so admirably that the Franciscan friars and the guests they were entertaining rose from the table and came, open-mouthed, to listen to him." Another account is, "Making an excursion to Heidelberg, Wolfgang played the organ at the Church of the Holy Spirit, and so astonished his audience that the Dean ordered his name to be inscribed as a memorial on the organ." And when he visited London he played before King George and Queen Charlotte, and is recorded as surpassing his own clavier playing when he sat down at the King's organ.

An interesting side-light on Mozart's feeling for the organ is given by Sawyer in a quotation from Mozart in Mozart's own words:

"When I old Herr Stein that I should like to play upon his organ, for that I had a passion for the organ, he was greatly astonished and said: 'What! a man like you, a clavier player, willing to play on an instrument with no sweetness, no expression, which allows of neither piano nor forte, but goes on always the same?' "All that has nothing to do with it. To my mind, the organ is the king of all instruments." "Well, do as you like!"

Mozart became organist and Deputy Capellmeister at Salzburg Cathedral at salary of 500 florins. He had to play the organ at festivals, for accompaniments and interludes at set places, these giving him an opportunity for improvising, which he loved. The Cathedral had a large organ at the back of the entrance, four side organs in front of the choir and a little choir organ below the choir, where the choristers sit. The large organ was used for grand occasions and for preludes; there was also an orchestra.

What is the style of these sonatas? They consist, each of them, of a lively movement of moderate length in two parts and in regular sonata form. The subjects are sometimes very pretty, the treatment is free and skilful. They are usually written for two violins and 'cello, to which the organ part is added. Jahn is the authority for the above description, as I have never seen the works in question. I am inclined to believe from Jahn's description, that they are written very much as Corelli's *sonati di chiesta* and *sonati di camera* are written, with the burden of the music taken by the strings, and the organ filling in from a figured bass.

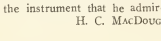
It is interesting to know that Mozart was such a skilful organist that he shared with us the responsibilities, the annoyances and trials of the organist's life, and that he has left us some music for the instrument that he admired.

H. C. MACDOUGALL.

Keeping Step with the Bridal Chorus

By Gertrude M. Walker

HAVE you ever played the *Bridal Chorus* from *Lohengrin* at a rehearsal for a wedding in the correct Moderato tempo that is required of the musicians in the opera, and then had one of the participants ask that the march be tried over again and the music be played *much slower?* If such a happening ever comes to you play the march again and watch their steps, to see if they understand the correct step to the beats. Nine cases out of ten you will find that they are marching one step to a beat. Then quietly explain that they should take *one* step to two beats, as:



Result—a beautiful march in the proper tempo and everyone highly pleased, including the organist.

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The Duties of the Music Committee

By John A. Van Pelt

THE selection of the music committee, if it is to be a working force, is just as important as the carcful selection of the director or organist. The music committee should not be made the dumping ground for what is left over after other church offices are filled. Put persons in that are a success, persons of ideas and tact. They need not necessarily be musicians, but should such be on committees they should have breadth of vision, generosity and caliber. Otherwise the best of choirs with the best of directors can go to pieces. Above all, the music committee should be composed of men and women in favor of music and of good music.

Duties of music committee: The smallest duty of the committee is to hire and fire. (This may be news to many.) Such committees usually consist of from three to five persons. The chairman transacts the business and is held responsible. The activity of the others usually consists in being reminded yearly that they are on or off of said committee, or in noting new faces in the personnel of the choir. After this marked degree of interest shown, no one can understand why the choir is not a success!

The only move is too likely to be to get a new director, or organist, or to eliminate the music entirely. There is a preponderance of shifting of responsibility in our church work, and it reaches its climax when an organization is inefficient.

If the music is to be a success, the director must be sure that his music committee knows its duties and responsibilities to the choir; otherwise his coaching should start with the committee and then with the choir.

The greatest assistance the committee can give is in planning and carrying out social activities for the choir and other young people of the church. From the pastor to the janitor, every one concerned should realize that the choir is a social asset to the church and its young people.

The choir contains the element of worship, service, education and training. However, if the social idea is not held well to the front all the time, interest within the organization will die out. Choir parties, excursions to beach or country picnics, even an occasional candy-pull and popcorn after a rehearsal, are things that go far towards keeping up the interest of the choir members in their organization. The church should see to it that the wherewithal is forthcoming to carry out these social activities.

The church that takes the narrow view that the young people should contribute their services to choir work wholly as a matter of religious duty is a church whose choir is fore-ordained to failure. All work and no play makes Jack a dull boy; he was created that way, and as a normal human being he has a right to expect compensation in one form or another for services rendered. He may not express this feeling in so many words, or even acknowledge that he has such a feeling. But consciously or unconsciously he does possess it. And it is the lack of recognition of this psychological fact that has doomed many a choral organization—secular as well as church—to failure.

The professional choir is paid in money; the amateur quartet choir of the small town church is paid through the individual pride which its members find possible to enjoy in a choir of such limited membership as to make the personal equation recognized; but the chorus choir, in addition to any direct pleasure derived in the training and service singing—which is a sufficient appeal to but a small percentage of members—must receive its compensation through some form or forms of social enjoyment appealing to those making up its membership.

Moreover, encouraging appreciation means much to a choir, appreciation expressed by the pastor, the music committee, members of the congregation; and, above all, helpful cOoperation between these and the director, organist and choir membership, making for "atmosphere," the right spirit and service, contributing to the common good of all concerned.—From *The Church Choir.*

Susie and Her Piano

By Arthur Troostwyk

AMERICA is the only nation in the world where the average family can spend five hundred dollars for a piano, the sole purpose of which will be to annoy the neighbors for three or four years while Susie is growing up; after which time it will serve, once in a fortnight, for father to tap out *Over There,* with the index finger of each hand.

And because we have taken our musical advantages so carelessly, foreigners call us "uneducated." Abroad, the Arts mean something, and only those have expensive musical instruments who can master them.

The piano is a wonderful instrument, and a lifetime is too short a time for the industrious, eager student to master it. But in this country any Miss of sixteen, after six months' occasional lessons, will break a baby grand to ride, make it canter, and fox-trot and prance; give it the musical third degree; or an understanding of the frightfulness of her crimes against music.

A few years ago, we turned out "artists" by the hundred. "Painters" of china and of wood; "Masters" of art, who burnt Gibson heads with a hot poker on an imitation tennis racquet, and gave it to their beloved for a birthday gift. Without thought of what was beautiful, or of what was fitting, or of the real essence of art, we shunted our young onto art sidings like mere box cars, crammed them with loads of psuedo-artistic junk; and forever discouraged them from having any appreciation of the finer things of life, by making "art" cheap, tawdry and common.

IF musicians of the highest professional standing were consulted in regard to church music, better results could often be obtained with the same expenditure. No organist or singer has any right to be allowed to hold down a job without the unbiased approval of such musicians, especially orchestral conductors. Business men would never hire a janitor without making proper inquiries as to his fitness, but the methods of engaging musicians are well known.—FRANK S. ADAMS in *The Consoli.*

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Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Sensible Care of the Violinist's Fingers

THE violinist has but two thumbs and eight fingers. These are the tools of his trade, and it is the highest degree necessary that they be kept in a state of the greatest efficiency at all times. If they are not, the hand is like a machine out of repair, which will not work, and is consequently of little value. Many of the great concert violinists whose earnings run into thousands of dollars a year, have their fingers and arms insured, for large amounts, one policy having been written for $50,000. All kinds of policies can be obtained for this purpose, from ordinary accident insurance, which insures against the actual loss of one or both hands or arms, to policies which insure against disability of the hands, arms and fingers from any cause whatever.

It is astonishing how long the arms and fingers will retain their efficiency with good health and the proper care. We often find great violinists who are able at the age of sixty or seventy to perform violin compositions requiring enormous finger dexterity, and fine bow technic. Spohr, the great violinist, retained his full powers long after he reached the age of sixty. Joachim, Ole Bull and Sarasate were concertizing and playing great concertos when their hair was frosted and the age of sixty had been passed. Many other instances could be named of violinists who retained their finger action and bow technic to an advanced age. In our own country, Bernhard Listeman and Henry Schradieck died in the harness at an advanced age, while Maud Powell was concertizing up to the age of fifty, when her death occurred last fall.

Liniments

People often write to the violin department for some medical preparation which will limber up their joints and muscles so that they can play fast passages. They seem possessed of the idea that they can get a bottle of rattlesnake oil, prepared by "Cayuse Pete" in the wilds of Arizona, which being rubbed on the fingers will lend them wings. In this they are mistaken. Massage of the fingers and hands with any good liniment may do some slight good, but not much. It is the massage and not the liniment which helps. Serious finger and joint troubles are far from being of a superficial nature.

The violinist who would keep his arms and fingers in good condition must look carefully to how he uses his fingers when not playing the violin, and to his general health and condition. He cannot expect to do heavy muscular work, and heavy lifting with the arms and fingers, and retain that delicate agility so necessary for violin playing. Examine the fingers of a day laborer, and see how they are stiffened, and made clumsy by his long hours of daily toil. Of course, occasional very short periods of heavy muscular work will not have a serious effect, but what I am speaking of is heavy muscular work daily, of several hours' duration.

Exposure to Cold

Long exposure to the cold, without wearing heavy gloves, is also injurious to the fingers. A drive of several hours without gloves on a cold winter's day will get the fingers into an almost paralyzed condition, so that it will be almost impossible to play the violin until the fingers have been thawed out for some little time. Exposure of the fingers to the cold over a period of months and years seems to get them in a more or less permanently stiffened condition. Concert violinists en tour, who must face all kinds of climates, make it a point to provide themselves with fur gloves, with the heaviest fleece lining they can find to protect their fingers.

But it is to the so-called rheumatic troubles, especially the terrible *arthritis deformans*, that we must look for the principal finger and joint troubles. How often do we see people with stiffened, enlarged and twisted finger joints caused by *arthritis*. For a long time the medical people believed that this affection came from crystals of uric acid deposited by the blood in the finger joints and thus deforming them. The treatment used was a strict diet, eliminating the so-called red meats, alcoholic liquors of all kinds, and various foods supposed to cause the trouble. It must be admitted, however, that this dieting, combined with the use of various drugs, seldom produced cures. The latest medical opinions seem to lean to the theory that these painful, enlarged, and stiffened joints are caused by the action of germs or microbes which deposit lime, ℞eates, phosphates, etc., or other mineral products in the joints, a good deal as the coral insects build up reefs. This prevents the free action of the joints, just as rust would affect the working of a hinge on a barn door. Enlargement and stiffening of the joints from this cause are extremely common.

A specialist on the staff of the New York Orthopedic Institute informs me that the latest treatment for trouble of this nature is the injection of a serum, administered hypodermically. This is supposed to kill the microbes causing the infection, and is said to be successful in about 75 per cent. of cases. The infection comes very frequently from infected teeth or some similar source, and the first advice which rheumatism specialists give their patients at the present day is to have an X-ray made of the teeth, to see if there are any which are abscessed, or are afflicted with chronic inflammation at the roots. All such teeth are removed, and permanent improvement usually follows, because the source of infection is removed. It is probable that this matter of removing the teeth is often overdone, and that good teeth are needlessly sacrificed in many cases, but the best authorities are unanimous in stating that a badly abscessed tooth is a dangerous source of infection, and is likely to cause rheumatic troubles and stiffening and painful condition of the joints. In extreme cases, all the joints of the body are affected and the sufferer is obliged to lie helpless in bed for months in great pain.

Another treatment of great assistance in stiffened joints is the "baking" process. The hands are placed in an apparatus, which can be heated to a high temperature by electricity. This brings on profuse perspiration, and the heat has a remarkable effect in limbering the joints and likely kills the microbes causing the trouble. Rubbing and massage and bending the joints also seems to be followed by good results. By the constant bending and manipulation of a very stiff joint, in many cases a new articulating surface can be formed in the joint in time, so that eventually it attains almost to its former elasticity. A violinist suffering from a stiffened joint informed me that he had obtained good results by manipulating the joint ten minutes twice a day while the hand was held in water as hot as he could bear. The index finger of his left hand would not close, owing to a stiffened condition resulting from arthritis. He got it back almost to its normal condition by bandaging it every night (after soaking it in very warm water) in such a way that it was forced back towards its normal shape as used in playing, a little more each night. The finger had become stiffened so that it could not be bent sufficiently to assume the proper position on the fingerboard and the execution of certain passages, especially in double stops was impossible.

Swollen Joints

The violinist who discovers that his finger joints are swelling, and becoming stiff or painful, should not neglect the matter for a moment, as in time it might take away his livelihood, as it has that of thousands. He should consult a physician at once, a specialist in rheumatic troubles, if possible, or at least the best informed physician he has access to. He should have his teeth looked after by a good dentist, and look after his general health and habits with the greatest care. After the joints become much enlarged, it will be much more difficult to remedy the matter. Even if a cure is effected, and the joints become flexible again, the enlargement will remain, but if the fingers are not too much twisted, the finger technic will often not be much impaired. This matter of enlargement of the joints is usually a very slow process, and may extend over a period of years. It often comes on so slowly that not much attention is paid to it.

A Left-Handed Freak

AN Illinois correspondent of THE ETUDE describes the playing of one of his neighbors, who is left handed, but has learned to play the violin by ear as ordinarily arranged for right-handed violinists. Left-handed violinists invariably have their violins rearranged with the strings reading E, A, D, G, from left to right, which is exactly the reverse of the normal position of the strings. The bass bar and sound post also change places, so that the post will occupy a position under the E string in its new position and the bass bar under the G string.

Of course, the violin can be played to a limited extent with the bow held in the left hand, when the strings occupy their normal position, as when the instrument is used by right-handed players, but playing in this position would be extremely awkward and tiresome and many passages would be practically impossible, since all violin technic is arranged so that the E string shall be nearest to the bow hand, with the A, D and G following in regular order. Such playing as our correspondent describes would come under the head of "freak" playing. With sufficient practice a limited amount of violin playing can be done with any sort of arrangement of the strings.

A small volume could be written on "freak" violin playing. A man without arms learned to play the violin with his feet, fingering with the toes of his left foot and manipulating the bow with the toes of his right foot. The instrument was fastened on a low stand on the floor. One such armless violinist learned to play pieces of considerable difficulty and made a small fortune in vaudeville. In vaudeville "freak" violin playing seems to please the audiences more than legitimate, artistic playing. The man who can fiddle a reel on a fiddle made of an old cigar box or a jig while standing on his head is sure to bring down the house. At Coney Island, N. Y., I once heard some remarkable violin sounds coming from a booth on the beach. Investigating, I found that the player was not using a bow at all, but was holding the strings of the violin against a wheel covered with some kind of a fabric. The rim of the wheel was well covered with rosin and answered the purpose of a bow, as it revolved rapidly, driven by the foot power of the player, on the order of a scissor-grinding machine. The fingering was done in the ordinary manner, the position of the violin against the wheel being slightly changed as each string was required.

In Europe a vaudeville performer made a fortune by playing the violin, using all sorts of articles, such as a cane, umbrella, overshoe, yard-stick, long pasteboard box, etc., as a bow. On each of the articles he had arranged a rosined surface, sufficient to set the strings in vibration. Another performer had a human skull, which served as the body of the violin, to which a neck and fingerboard had been fitted. As might be supposed, this produced rather doleful music. Then there are Chinese and Arabian fiddles, with their single string and a tone like a lost feline soul in the cat hades. Violin music (such as it is!) can be produced wherever there is a string stretched tight, with any kind of implement to set it into vibration.

After three hundred years of study and experiment it has been found that the best results are obtained by four strings tuned in fifths, G, D, A, E, from left to right for the right-handed player and vice versa for the left-handed. All kinds of different tunings have been tried, as well as extra strings and double strings and every conceivable device to improve the tone and compass of the violin, but all these things have been discarded, and we have to-day the four-stringed violin, tuned in fifths, as it left the hands of Stradivarius.

Helpful Handicaps

By G. F. Schwartz

HANDICAPS—devices or methods intended to call forth increased mental or muscular action—are useful if discreetly employed. It is the use of unreasonable schemes or the abuse of plausible ones that is the cause of considerable prejudice against handicaps of all sorts. A safe rule to follow is to permit the application of no mechanical apparatus which is capable of forcing or over-straining the muscles.

Handicaps may be considered in three groups or classes: (1) those dealing with position, (2) those having to do with left-hand technic, and (3) those which deal with bowing.

Two of the most obvious faults, especially in the early stages of violin study, are the forward inclination of the body, and the drooping position of the instrument. To correct the first, stand against a door-jamb with the left heel, the left shoulder and the head just back of the left ear touching the wood; a few minutes' practice each day in this position will bring very desirable results. If the violin droops, attach, with a piece of twine, a weight of perhaps not more than a pound to the peg-box; make a reasonable effort to hold the instrument in a horizontal position; after five or ten minutes' practice it will be discovered that little or no effort is required to maintain the violin in its proper position.

A most useful help in the development of left-hand technic is a glove—soft, unlined kid, no longer serviceable; clip off the finger ends back about one-half inch, and trim the wrist so that the metal fastener is removed. Ten or fifteen minutes' practice daily with the gloved hand, while absolutely harmless, is a certain means of attaining strength and control; and it is especially recommended in cold weather for the purpose of bringing the flesh and muscles of the left hand into a soft, pliable condition. For those who have the use of a viola, and who have no prejudice against this instrument, excellent results with difficult stretches and double-stopping may be obtained by working out the passages on the viola, using it as if it were a violin—that is, automatically transposing a fifth lower.

Practice with a folded newspaper under the right armpit is a well-known corrective for those, especially beginners, who hold the arm too high. In order to prevent the backward movement of the bow, as it is drawn toward the point, stand with the right side to the wall and with the shoulder touching; the hand will strike the wall when the bow approaches the point if it is not in the correct position. Lying flat on the back with the violin pointing vertically upward has been recommended, and will be found very profitable for those who are willing to make the experiment; the edge of a firm couch or a good-sized table or bench will serve the purpose; a few minutes' practice in this extraordinary position will make the ordinary use of the instrument seem like a relatively easy matter.

Of course, the best "handicaps" or means of mastering wrong habits are an alert mind and a resolute will; but even for those who are fortunate in these respects, helps, such as have been suggested, may prove very useful, since they cannot possibly work any harm and are based on simple rational principles.

When Ambition Dies

By Allison Euray

AT the age of twelve I started to take violin lessons and at fifteen I was playing Dancla's *Air Varies*. However, for some reason, unaccountable to me at that time, my interest in the violin began to wane. The truth, as I see clearly now, was that I was standing still. I had reached a stage in my musical development where I had ceased to progress, and the reason was that further progress demanded a greater amount of practice than I was willing to give the time to owing to a great interest in outdoor sports.

What I really needed just then was a good musical environment to give me the necessary inspiration and ambition to tide me over that period. But, to my misfortune, such a stimulus was lacking. My teacher never held a pupils' recital during the entire time I took lessons from him. None of my companions was musically inclined. I might have joined the high school orchestra, but failed to do so. Gradually my interest waned, and as a result, to my constant regret to-day, my violin lies unused in the garret, and a talent which would have developed me into a good amateur violinist, if not a professional, has been wasted.

Wise is the teacher who sees the necessity of, and provides the means for, the maintaining of the pupil's interest. Wiser still are the parents who see to it that sources of musical inspiration are constantly placed in their children's way. There is no enlivening music force like a good music magazine. It is a kind of music bellows which re-kindles the smouldering embers of ambition.

THE sonata in D minor opus 31, No. 2, is autobiographical; it is very close to the Heiligenstadt Will both in date and intention. To Schindler, who as a good Philistine asked Beethoven what the sonata meant, Beethoven replied: "Read The Tempest by Shakespeare." But in vain shall we seek for Caliban. not to say Prospero, in these flights of passion; the blast of this tempest rages neither on the island nor on the ocean, it breaks loose in a heart, a suffering heart that groans and loves and triumphs.—VINCENT D'INDY, "Life of Beethoven."

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Violin Questions Answered

Personally by Mr. BRAINE

E. H. M.—The answer to your question is indicated by the word "Germany," which appears on the label in your violin. It is evidently a German copy of a Stradivarius. The Germans are great advertisers, and there are billions of articles in the world of every conceivable kind, which bear the name "Germany," or "Made in Germany."

C. R.—There is no cast-iron rule as to how long a period a violin student should devote to mastering each position. This depends on the talent of the pupil, and on the amount of practice. 2. I could not tell whether you are ready for the compositions you name without hearing you play. 3. You had best ask your teacher's advice about taking up the Sevcik works you name. 4. It would be wise to study the three books of Kayser, Op. 20; the Special Studies of Mazas, and the Brilliant Studies of Mazas, before taking up Kreutzer. 5. You would find it difficult to study the technical works of Sevcik without a teacher. 6. The stick of the bow should be inclined towards the fingerboard. This makes it possible to use only the edge of the hair for soft, delicate passages. As pressure is applied, more and more of the hair is pressed on the string, in medium loud and loud passages the full width of the hair is pressed on the string.

M. P.—Impossible to judge a violin by the label alone. There are literally millions of thousands of imitation Guarnerius violins in existence. Stradivarius and Guarnerius violins are worth many thousand dollars if genuine. 2. The age of thirteen is late, if anything, to start the violin. You ought to study at once.

R. B.—You might get the Hermann Violin School, Book II, for the study of the positions. It is not difficult to learn the higher positions without a teacher, but if you have a sensitive ear, you can no doubt accomplish a great deal by your own efforts.

P. L. K.—Impossible to estimate the value of a violin without seeing it. Just as it would be impossible to estimate the value of a horse, or watch, or any kind of property. Your violin may not be a real Schweitzer, as there are thousands of imitations on the market.

O. M.—Fourteen years is not too late an age to start your son in violin playing if he has a good ear, and a real talent for music. As your pupil is to have only competent instruction his teacher can advise you as to his talent and as to the prospects of his making a success of his studies.

An ETUDE Reader—The name of Maggini, the great violin maker, is usually spelled with two g's. It is impossible to tell whether your violin is genuine without seeing it. There are thousands of imitation Maggini's.

W. C. S.—We regret that we cannot recommend certain conservatories, and schools of music, which advertise in the ETUDE, to the exclusion of others. This would hardly be fair to our advertisers. So far as we know, all the institutions which advertise in THE ETUDE are of a high order of merit. 2. We would suggest that your son study exclusively for the concert field, *only if he has talent of the highest order.* There is a good demand for violin teachers, and for orchestral players, but to succeed in a really big way as a concert violinist, one must be picked out of a million.

T. N. A.—As you already have something of a foundation in violin playing you have a much better chance, starting at twenty, than if you were just beginning at that age. How far you can advance in the future, and how fast, depend entirely on your talent and industry. Your idea of studying under a good teacher is a good one, in a few lessons an experienced teacher can gauge your talent, and can give you an idea of what progress you can make in the future. Be sure to select a first class teacher, even if the lessons are higher priced. Your knowledge of the piano will help.

R. G., M. K. L., H. DeT., and many others.—There are millions of violins in existence containing Antonius Stradivarius labels, similar to those in your violins. All but a very few of these are imitations. Some of the imitations, made by good violin makers are excellent instruments, but are of course worth only a small fraction of the value of the originals. If you wish to ascertain definitely whether your violin is a genuine Strad, arrange with some of the firms dealing in old violins who advertise in THE ETUDE, for an examination.

J. W. B.—Some of the violins by different members of the Klotz family of makers are excellent. Impossible to set a value on your violin without seeing it. There were about twenty Klotz's of varying reputation as violin makers.

L. B.—It would hardly be possible for me to give you advice as to whether you should become a violinist, pianist, or composer, without knowing you personally, and being perfectly familiar with your talent for each. Your teacher, who you say is an eminent violinist, would be better fitted to advise than a stranger. As you are in doubt over your future, probably your best course would be to go to New York City, which is near your home, and obtain a thorough examination by a recognized musical authority. Such a test pitch seems to be largely a natural gift, and indicates a highly sensitive musical nature.

C. R. B.—Hermann Violin School, Vol. II, would probably help you with your study of the positions, although it is quite difficult to study the positions without a teacher. There is a good deal of good material for the first bowings in the Hermann Violin School, Vol. I. 2. Wohlfahrt's Easiest Elementary Method for Violin Op. 88 is an excellent work for the start.

L. L. R.—The chances are that your violin is an Austrian instrument, since the double eagle is burned in the inside. It certainly could not be a Cremona or Italian instrument.

Reviews of New Books on Musical Subjects

The Value of Music in Education. By Rose Yont, Ph.D. Published by Gamble Hinged Music Co., Boston, Mass. 355 pages. Price, $3.00.

An exceedingly valuable contribution to the constructive musical effort of to-day. The author conceives much of the musical education in the public schools and colleges to be misdirected, in that it fails of homogeneity with the other studies already established, employing only the small leisure of the student outside of school hours to the detriment of the studies already established and seriously vexed with largely unnecessary subjects. Dr. Yont sets forth the proper place in the curriculum which shall give equal consideration to the art side and the ordinary academic subjects, thus staggering the health of the growing student. The book is a wealth of information on the methods pursued in schools all over the United States, gathered with exactitude and tersely and clearly presented. The section upon educational ideals, with special reference to the child, illustrates the author's most enlightening. Part 4 is a full and well-arranged bibliography on the subject.

Musical Accompaniment of Moving Pictures. By E. Lang and G. West. Published by G. Schirmer, New York. Paper cover, 64 pages. Price, $1.25 net.

Playing for the "Movies" has shaped itself into such a definite branch of musical art that this little book, with its practical helps for the musician essaying the not unprofitable task, is most timely. It takes up the processes of swift modulation from one tonality to another; the way to make the same melody serve various purposes—emotional, meditative, sorrowful, etc.; the use of the stops in the organ; rules for transposition; accurate rhythm, and all other problems of this special kind of music. The book is illustrated profusely with cuts, musical and otherwise, and should be of invaluable music both for the organ and the piano.

The Phono-Bretto (Phonograph Libretto). Published by the Phono-Bretto Company, Boston, Mass. Cloth, gilt lettered, 416 pages. Price, $1.00.

This book—a collection of the words of songs secular and sacred performed on the phonograph—is intended to help the listener to get that fine upon the subtleties of the composition which the faulty enunciation of the singer so frequently causes. It is a frank commentary upon the careless methods of pronouncition practiced by singers, and until vocalists pay more attention to getting the words they sing "across" the S. O. S. sign will be unwarrantedly affixed to much of this kind. One might go a step farther and declare the need for a handbook of clearly presented, every-day conversation to clear up these same word tangles in speech. For until practical and reformed elocution is made plain pronunciation is given in the public schools the language of the citizens will continue to be a muddy mixture of incorrectly consonants and mispronounced vowels difficult to comprehend. No doubt the user of records will welcome the Phono-Bretto.

Time Made Easy for Beginners. By J. Alfred Johnstone. Paper cover, 31 pages. Published by the Boston Music Company. Price, 60 cents.

This little pamphlet is intended for the use of teachers who are at a loss in presenting the time problem to their pupils. It treats of simple and compound time, of syncopation, of accent and rhythm, the use of the metronome, etc. It contains many musical cuts. A helpful contribution to a difficult study.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.
Only your initials or a chosen nom de plume will be printed.
Make your questions short and to the point.
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered

Q. What is the exact meaning of "fff" and of "ppp"?—PRECISE, Boston, Mass.

A. These signs are modern exaggerations; they were never employed by the old masters. They merely mean themselves with *ff (fortissimo,* the loudest) and *pp (pianissimo,* the softest). I suppose that *fff* means forty-forty-fifty (!) and *ppp* means the most-infinite-softest (!!!!).

Q. Should I make use of a metronome when practicing?—"PUZZLED."

A. Most decidedly not. The chief use of the metronome is to set the pace at which we are to play, but it is not to be slavishly followed from beginning to end of a study or piece. It is merely for reference. It may, however, be useful to set it going very occasionally, in order to obtain precision in difficult passages, but its use should be speedily discontinued. It tends to destroy artistic emotion and to make mechanical players.

Q. What is the meaning of a short, horizontal dash placed over or under notes or chords?—MILLIN, Arlington, Mass.

A. As a rule, it means that the note or chord is to be held for its full value slightly accented, although it is also frequently used as one of the *tenuto* signs (fra.), which requires the note to be held longer than its time value.

Q. What is meant by "middle C?" Is it because it is near the middle of the piano? —or it is not the middle? A note of the octave, *or flute, or violin,* etc.—"QUIZ," Birmingham, Ala.

A. It is called middle C because it is the note which is exactly mid-distance between the F (lowest and G (treble) clefs, a perfect fifth from each; incidentally it is the middle note (the connecting link) between the two staves, bass and treble.

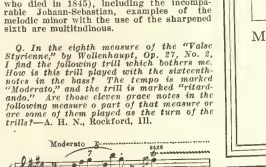
Q. What is a tetrachord, and what is its bearing upon a scale?—BASS, Foxboro, Mass.

A. A tetrachord is a series of four notes, continuing two whole and one half tones. A major scale consists of two perfect tetrachords, for example: from C to F (two tones and a half tone) from G to C (two tones and a half). From C to F is the first tetrachord of C major; it is also the second tetrachord of F major. G to C is the second tetrachord of C major and the first tetrachord of G major.

Q. I was interested in your lucid exposition of minor scales. Perhaps you will kindly explain something that has puzzled me for years. Why is it that, though we learn the melodic minor with a sharped sixth, this sharped sixth rarely occurs in a minor piece of music? May I ask you also to name some piece of music I've met which contains this phenomenon?—W. B. P.

A. Research in music is one of the greatest and most valuable factors in musical education. Some day the writer may be able to devote an article to this subject—something practical, which will enable the industrious student to educate himself better and more thoroughly. Diligent search would have supplied the questioner with a multitude of examples of the sharped sixth in the minor mode; and yet diligent search is unnecessary in this instance, for nearly all the classical compositions containing minor movements, during a period of almost two hundred years (1650-1850), contain the minor sharped sixth. Take, for example, Sonatina in C maj., Kuhlau (1786-1832). Op. 20, No. 1, measures fifty-nine to sixty-three; Rondo in A min., Dinhelli (1785-1858), Op. 23, measures three and four; Rondo in G min., Turca, minor sixth (1736-1799), Rondo alla Turca, minor exposition; Mandarinn in D. Op. 43, Clementi (1746-1832); Mozart (1719-1787), minuet every-day conversation, second part, third and fourth measures; Hiller, Suite (1811-1885), Op. 197, the Gigue movement, twenty-third measure to the end; the reprise in B min., seventh measure in bass, exceedingly imitative in the ninth measure in 2 min.; Beethoven (1770-1827), Sonata in G min., Op. 49, No. 1, second movement in bass and on the end half of the melodic minor scale, and in the tenth measure of the reprise, in the melody; Sonata by Marcello (1686-1739), ninth measure in bass of Largo, then in second part of Vivace, sixth measure in bass repeated again and again; Sonata, B min., De Pesch (circ. 1690-1760), eighth measure in bass of Sarabande, sixth measure of the Allemanda in the treble, in the ninth of the bass, several times repeated; Sonata by Corretto (1682-1785, over 100 years of age); Henry Eccles (1670-1742), Sonatas; Corelli (1653-1713), numerous examples; among the compositions of the great and wonderful Bach family (ten of them, from Hans Bach, who died in 1626, down to Wilhelm-Friedrich-Ernst Bach, who died in 1845), including the incomparable Johann-Sebastian, examples of the melodic minor with the use of the sharpened sixth are multitudinous.

Q. In the eighth measure of the "Valse Styrienne," by Wollenhaupt, Op. 27, No. 3, I find the following trill which bothers me. How is this trill played with the sixteenth-notes in the bass? The tempo is marked "Moderato," and the trill is marked "ritardando." Are those eleven grace notes in the following measure a part of that measure or are some of them played as the turn of the trill?—A. H. N., Rockford, Ill.



A. The trill is played as rapidly as the player's technic will permit. Its notes are not to be measured proportionately to those of the bass. Neither the word *Moderato* nor the word *ritardando* has any influence upon the performance of the trill; the former indicates the general movement of the piece, the latter is applied to the bass sixteenth-notes, which are played gradually slower. The group of eleven notes is an ornament consisting of the chord of the dominant seventh on its bass-note F2. It is complete in itself; it occupies one beat in strict time, irrespective of the trill.

Q. Every time I learn a new song I find it very hard on my throat; it aches, and I cannot continue to sing for long at a time. What is the reason? Do you know if I am a poor reader of music? What is the best way to study a song?—D. J. H., Brown Univ.

A. Yes; that is one of the reasons. You understand that because you have a "poor reader," you hesitate and grope for your notes; you become, subconsciously, anxious, and there is nothing like anxiety for causing a constricted throat. The same state is brought about by being unfamiliar with the words. The solution is plain: make yourself familiar with the words and the music *before* you attempt to sing the song. The best and, in every respect, the most satisfactory way to learn a song is: 1. Study the words; examine their meanings, the salient words in each sentence, the culminating points; read them aloud, endeavoring to bring out the author's intention; then memorize them; finally declaim them as if they were meant for a monologue, declaiming them with all the color and nuances necessary to their faithful interpretation. 2. Then learn the melody, not by singing it, but by playing it again and again and again, until it belongs to your musical memory; examine the music for its chief effects, color and nuances, as you did the words. 3. Now that you have mastered both words and music, that you are no longer singing about either, you will be able to sing the song without either throat trouble or difficulty, and you will sing it when it is correct. If this is imperfect, you should not attempt songs.

Q. My piano teacher does not allow me to study any compositions by Mendelssohn. She says that they are "out of date" and do not serve any special purpose. Will then not be helpful to me?—R. R., Providence, R. I.

A. There are some excellent compositions by Mendelssohn with which every pianist of any pretensions whatever should be familiar. They are: *The Songs Without Words* (for developing a good legato, singing touch); *The Rivulet; Two Airs With Variations; Andante and Rondo Capricioso,* Op. 14; *Prelude and Fugue in D,* from Op. 35; *Two Characteristic Pieces, in A Maj.* and *F Maj.,* from Op. 7; *Rondo Brilliant,* in *Eb Maj.; Capriccio, in F# Min.,* Op. 5. These are admirable.

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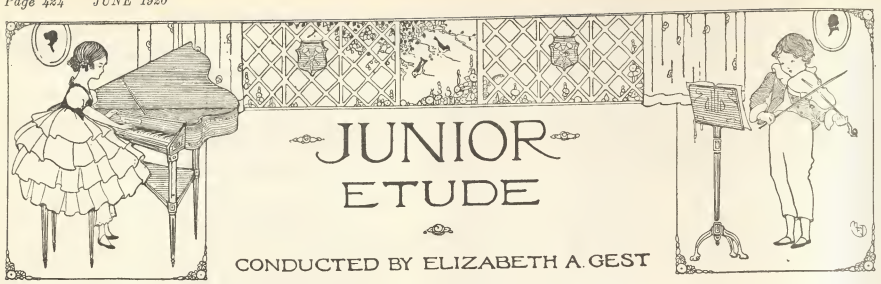

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CONDUCTED BY ELIZABETH A. GEST

Wild and Tame Music

Did it ever occur to you to think of music as a wild thing? Probably not, for there is certainly nothing wild in lovely soft nocturnes, or pokey old studies. But on the other hand, it is continually "getting away from us" if we do not practice, isn't it? How often have you heard advice from wise old folks, like this (especially in the summer time or whenever we have to give up practicing for a while). "Don't let your music get away from you." "Do not let go of your music." "Do not let your music slip back."

Now, if it is always watching and waiting for a chance to get away from us (and it succeeds if we give up our practicing), it really seems like a wild thing, does it not?

But what a lovely thing when it is tamed!

Perhaps it is not the music that acts like a wild thing, but our own ill-behaved hands and fingers. They really are wild sometimes and it would be much truer to say "I am letting myself get away from my music" than to say "My music is getting away from me."

In any case do not let it happen. See to it that you and your music stay very close to each other and become good chums. You know how—*by regular practice*—even in the summer time.

A Summer Symphony

By Anna Barnard Freedley

Across the garden wall
The spooky shadows creep
When I've been tucked in bed
And told to go to sleep.

I hear the meadow folk
Who play a symphony—
Violas, drums and flutes
(Or so it seems to me).

The harmony is made
When beetles rub their wings—
Their wings are musical
And sound like silver strings.

A little frog's "pee-wee"
With bull-frog's deep "gur-rum"
Sounds like a sweet-toned flute
Beside a big bass drum.

The other folk join in
And sound like violins;
The cheerful crickets chirp
Whene'er the band begins.

And so, when darkness comes
With shadows long and gray,
I lie in bed and hear
The meadow music gay.

The True Art

By Aurore La Croix

Once upon a time Mr. Pianist, Miss Violinist and Madam Singer were having a big argument.

"The piano is the king of all instruments," declared Mr. Pianist, with great authority.

Madam Singer was silent, but Miss Violinist would not let the statement pass unchallenged. "What thou sayest may be true," she said, "but like all kings, it has many shortcomings. For instance, it cannot draw tears from men's hearts as can my violin."

"Yes," agreed Mr. Pianist; "there are many things the piano lacks, but it is orchestral, and it is the only one that does not need assistance from another instrument as an accompaniment; therefore I say that it is the most satisfying, and I call it the king of instruments."

"Well, what sayest thou, kind Listener?" said Miss Violinist, addressing a fourth member of the group.

"Since thou askest my opinion," answered the Listener, "the music that pleaseth me best is the note of yonder bird. Hark how the winds make a harmony and the river lendeth its rhythm."

"But," said Mr. Pianist, "findest thou no semblance to Nature's beauty in music? Dost thou not feel emotion when listening to great works of music?"

"Ah, yes; methinks I do," continued the Listener. "But pardon, Mr. Pianist; thine instrument moveth me the least. With thee and Miss Violinist there is much that meaneth nought, except as I marvel at such dexterity and fleetness of fingers, that thou playest so many notes in such brief space."

* * * * * * * * * *

Many years passed by and Mr. Pianist often thought of what the Listener had said.

"Perhaps it is true," he mused to himself. "Pianists have sought to display technic at the expense of art, and so the piano has come to be misunderstood," and he set himself to the task of making a true and perfect art, and greatly did he succeed, for he loved his art.

Finally Fame came to him, and he was a great pianist.

One day after a concert his old friend Listener came to see him. "Ah, Listener, I am so glad to see thee again. Remember thou how thou didst humble me one day, and justly so, for boasting about the superiority of my instrument?"

"Ay, thy," answered the Listener; "but to-day I heard thee play and this old heart of mine is not yet calmed of the varying emotions caused by such beautiful music. Never before did I know that a piano could thus sing."

"I thank thee, Listener, but it was thee who didst teach me, years ago, that only is art justified when it speaks out of the heart of the player to the heart of the hearer."

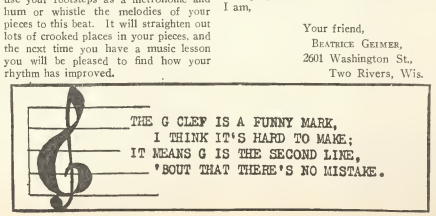
* * * * * * * * * *

And so, dear children, this is a true story. Never play just notes, but try to express your own thoughts and feelings in your music, and Heaven will smile down upon you and even so you can help to bring joy into this world.

Walking Rhythms

Most of you go to school and walk there and back at least once each day if not twice.

Did you ever try to practice the rhythm of some of your pieces as you walk? The beat or pulse of walking is perfectly regular and even (provided the surface is smooth and the person is normal); so use your footsteps as a metronome and hum or whistle the melodies of your pieces to this beat. It will straighten out lots of crooked places in your pieces, and the next time you have a music lesson you will be pleased to find how your rhythm has improved.



Letter Box

Dear Junior Etude:

Ever since I have taken The Etude I have enjoyed reading the Junior department, but as I am sixteen years old I cannot enter the competitions. I hope some Junior Etude friend will write me a nice long letter.

Hoping to hear from someone soon, I am,

Your friend,
Beatrice Geimer,
2601 Washington St.,
Two Rivers, Wis.

Who Knows?

1. What is a symphony?
2. What is the nationality of Galli-Curci?
3. Who was Stephen Foster?
4. Name five of his most famous songs.
5. Who wrote "Lohengrin"?
6. Do the long or the short pipes of a pipe organ make the low tones?
7. What is an anthem?
8. What does a dot mean when placed after a note?
9. What is the meaning of Do, Re, Mi, etc.?

Answers to Last Month's Questions

1. Bach was born in 1685.
2. An opera is a large composition for solo voices, chorus, and orchestra, presented with the addition of action, costumes and scenery.
3. A major interval is an interval in which the upper tone is found in the major scale of the lower tone.
4. Flotow wrote the *Last Rose of Summer* in his opera *Martha*.
5. A saxophone is a wind instrument used in brass bands and as a solo instrument.
6. The first American composer was Francis Hopkinson.
7. Sir Arthur Sullivan wrote *Pinnafore*.
8. It is an opera.
9. Dolce means sweetly.
10. Händel's *Largo*.

A PLEASANT AFTERNOON

(Prize Winner)

One day not long ago, I went walking with a friend. Suddenly we heard a funny noise and turning around we saw a monkey. He was dressed as a man and carried a small cap in his paw. As we walked he followed us until we reached home, and then he followed us right into the house.

I went to the piano and started to play a lively piece, and the monkey, hearing the music, bowed, and then began doing funny acts which surprised us all.

We invited a number of children to our home that evening and the monkey did the entertaining, which every one said they thought was as funny as a real circus.

By advertising, we found that the monkey had belonged to a "grind-organ" man who had died, so we kept him, and had many more pleasant afternoons.

Mildred Burkhart (age 10),
Canton, Ohio.

Young Folks' Musical Composition

PRIZE CONTEST

To encourage an interest in the subject of musical composition among children and young people, THE ETUDE herewith announces a Musical Composition Prize Contest for pieces written exclusively by Young Folks under the age of sixteen.

The competitors will be divided into two classes—

Class I Young Folks under the age of Twelve Years.
Class II Young Folks from Twelve to Sixteen Years.

Three prizes will be awarded in each class to the winning composers:

1st Prize	2nd Prize	3rd Prize
$15.00	$10.00	$5.00

Conditions

I. The contest will close on January 1st, 1921. The Contest is open to Young Folks of all nationalities.

II. The compositions may be a Waltz, a March, a Polka, or other similar Dance forms.

III. Each composition must be not over sixty measures in length and may contain two or three original contrasting themes, or melodies.

IV. Each composition must bear on the first page the line in red ink "For THE ETUDE Prize Contest."

V. On the last page the full name, address and age of the competitor at the last birthday.

VI. Attached to the composition must be the following properly signed guarantee by the composer's teacher, parent, guardian or minister:

"This composition was written by_____
whose age is_____, and was to the best of my belief composed and written without adult assistance.

Signed: _____"

It is unnecessary to send an additional separate letter.

VII. Piano compositions ONLY will be considered.

VIII. Compositions winning Prizes will be published in the usual sheet music form.

The Winning Compositions will also be published in THE ETUDE.

IX. No Composition which has previously been published shall be eligible for a prize.

X. If return of manuscript is desired postage for return must be enclosed.

XI. Address "Young Folks' ETUDE Prize Contest."
1712 Chestnut St., Philadelphia, Pa.

A PLEASANT AFTERNOON

(Prize Winner)

'Twas the year of 1778. The Revolution had brought sadness to many homes but still the colonies were undaunted.

Anne, the daughter of an American officer lived near Valley Forge. On a wintry day in February she was alone, when she heard a knock and opening the door she was confronted by two soldiers who asked permission to warm themselves before the fire.

For the entertainment of her guests, Anne opened the piano in the parlor and put her soul into her music. Finally, when the soldiers rose to go, one of them placed his hand on her curly head. "General Washington has enjoyed your music," were his words, and before she could collect her thoughts to answer, the soldiers disappeared

But she murmured to herself, "That was certainly a pleasant afternoon, and the General enjoyed my music!"

Margaret Durick (age 12),
Fair Haven, Vt.

A PLEASANT AFTERNOON

(Prize Winner)

It was a dark gloomy afternoon. Helen Wolf, who had broken her ribs, was confined to her bed. "Oh, I know this will be the dullest day I have ever spent," she fretted.

Suddenly the door bell rang, and her friend Evelyn entered the room. "I am so glad you came," was Helen's greeting.

Evelyn smiled, and for an hour the two friends chatted about recent events. Then Helen whispered something to her visitor who at once got up and crossed the room to the piano. At first her fingers wandered aimlessly over the keys and then she began to sing. Helen lay enraptured as the sweet soprano rippled on, and she forgot all about her broken ribs and the gloomy day.

When at last Evelyn rose to go Helen said, "Please come again for this has been the pleasantest afternoon I have ever spent."

Ethel Fulper (age 12),
Stewartsville, N. J.

Junior Etude Competition

The Junior Etude will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month, "Summer Practice." It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (not written on a separate piece of paper) and must be sent to Junior Etude Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of June.

The names of the prize winners and their contributions will be published in the August issue.

Please comply with all of these conditions and do not use typewriters.

Honorable Mention for Compositions

Bernice Elgenshaw, Beatrice C. Perron, Virginia C. Baker, Susie Gallup, Martha Oehling, Helen Fowles, Elizabeth E. Harris, Margaret Ramsey, Dorris Bender, Mary Alice Smith, Lenore Mueller, Elizabeth V. Hahn, Elizabeth Syczynska, Mary L. Combes, Helen Glase, Mary E. Holland, Merle Blackmar, Mary Josephine Hogan, Dorothy Aheorn, Geraldine Golden, Edith McLaren, Vivian Newton, Silvia Marie Manouge, Helen Schoner, Luvile H. Rice, Jennie Knapp, Wilma Rheinholt, Margaret Grifferh, Frances R. Obletz, Josephine Agnes Blanche, Evelyn R. Ditto, Eva M. Gould, Margaret Beazley, Georgia O'Neil, Alice Dowd, Jim White Williams, Harriet E. Formwalt, Helen Gordon, Anna Lutz, Catherine Stouffer, Ruby Zimmerman, Anna Earle Crenshaw, John Randolph Phelps, Evelyn Smith, Lois Hopkins, Clyde Wagenhorst, Kathleen Hicks, Marie M. Reeves, Dane Cummings, Margaret M. Dyson, Grace T. Brown.

Answer to April Puzzle

Allegro; Adagio agitato; andante; animato; arpeggio; largo; presto; sempre; tempo; vevace; moderato; maestoso.

Prize Winners

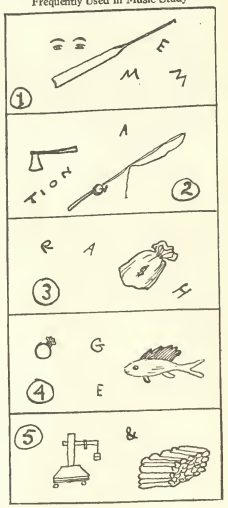
Marjorie Warner (age 15), Bradford, Pa.; Esther Kahn (age 13), Elizabeth, N. J. Tessie Bowen (age 13), Bellevue, Pa.

Honorable Mention

Doris Bender, Mildred Chase, Helen Gordon, Margaret Rice, Gertrude Sheridan, Catherine Green, Ruth Pelton, Vivian Fleishman, Eta Fineman, Susie Gallup, Helen Mills, Gladys Cook, Alice M. Loth, Areita Stehy, Marjorie Warner, Anna Kopelowitz, Wilma C. Rheinholt, Charlotte Ahrnke, Anna Blum, Barbara Kochensparager, Jeanette Rackower, Virginia Elver, Ruth Elmer, Lillian Fortin, Evelyn Goodwin, Dora Toepfer

Puzzle Corner

Each of the Following Represents a Word Frequently Used in Music Study

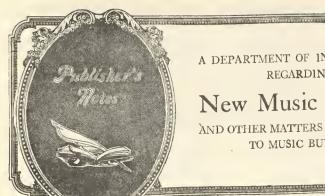


Musical Game to Teach Names of Notes in Spaces of Bass Clef

By Laura Roundtree Smith

A child skips outside the circle saying,
"Is there space for me within?"
All reply,
"Open the door, come in, come in."
The child says,
"The first space, the first space, I can enter any place."
She names any space and the first child to name the note in that space changes places with her and the game continues.

The world's so full of happiness
That we should easily find it;
But if some little thing goes wrong
Just start to sing—don't mind it!



A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers—

June, 1920	Special Offer Price
Beethoven's Selected Sonatas	$1.00
Child's Own Book—Liszt, Tapper	.10
Compositions for Beginners—Hamilton	.60
Easy Arrangements of Celebrated Pieces	.40
Four Octave Keyboard Chart	.20
Henlein Mandolin Method. Book I	.40
Introductory Polyphonic Studies	.40
Melodies Without Notes—Hudson	.35
Piano Questions Answered by Josef Hofmann	1.00
Rachmaninoff Album	.50
Seven Songs from the South—Strickland	.60
Songs and Dances from Foreign Lands, Paloverde	.35
Standard American Album	.50
Standard Elementary Album	.30
Studio Song Album	.40
Tschaikowsky Album	.50
Twelve Games for Children	.40
Twenty Progressive Studies—Greenwald	.35

Annual On Sale Returns and Settlement

The annual settlement of ON SALE accounts is due and expected during the summer months of each year. Early in June there will be mailed to all Schools, Conservatories and individuals having open accounts in our Ledgers at that time, a complete statement, which will include all items sent out ON SALE during the season now closing, and the regular monthly charges not yet paid as well; that is, the items for supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time. Directions to follow when returning music and making settlement of the account will be found in the envelope with the statement, which should be carefully read and followed.

ONE OF THE MOST IMPORTANT DIRECTIONS IS THAT THE NAME AND ADDRESS OF THE SENDER MUST BE WRITTEN OR STAMPED ON THE OUTSIDE COVER OF EVERY PACKAGE RETURNED. The emphasis we place on this detail may seem unnecessary to some of our patrons, but we receive hundreds of packages during the year with neither name nor address on the wrappers by which to identify the senders, and we want to do everything possible to the end that the delay and dissatisfaction to all concerned on this account may be avoided or at least reduced to a minimum. The following general rules should be carefully read and adhered to:

(1) Return prepaid all ON SALE music unused and not desired. A credit memorandum for the value of the returned selections will be sent at once with a statement showing the correct balance due us. BE SURE TO PLACE THE NAME AND ADDRESS OF THE SENDER ON EVERY PACKAGE RETURNED.

(2) In returning music, large packages may be sent by freight, ordinary sized packages by express or mail; the rate by mail is two ounces for one cent up to four pounds, and then parcel post rates up to fifty pounds, or, inside the first three zones, 70 pounds. Parcel post and express rates vary according to weight and distance. It would be well to obtain and compare both rates in order to take advantage of the lower one. It is almost a rule, however, that any package weighing seven pounds or more coming from the fourth, fifth, sixth, seventh or eighth zone may be returned at less expense by express, using either the new regular or the printed matter rates of eight cents per hundred (minimum 15c.).

(3) Use the gummed label which is enclosed with the statement, no matter by what method the returns are sent, AND ALWAYS WRITE PLAINLY OR PRINT THE NAME AND ADDRESS OF THE SENDER IN THE SPACE PROVIDED ON THE GUMMED LABEL.

(4) ON SALE music received from us during the season just closed, and of such character as to be usable for the next season's work, may ge retained under certain conditions to be arranged by special correspondence. This plan is suggested to save expense of transportation.

(5) Music that has been specially ordered and correctly filled is not to be returned, although mistakes are cheerfully rectified. DO NOT RETURN MUSIC THAT HAS BEEN USED, SOILED OR DISFIGURED IN ANY WAY, AS WE CANNOT ACCEPT SUCH MUSIC FOR CREDIT.

(6) A credit for any music returned cannot be properly given UNLESS THE NAME AND ADDRESS OF THE SENDER ARE ON THE OUTSIDE OF EVERY PACKAGE RETURNED TO US.

Summer New Music

It is quite a mistake on our part to say that the teaching season ends in May and begins in October, because we have found that we are quite busy enough during the summer taking the short hours and vacations into consideration.

We know that many of our teachers are working because of the large number who request us to send them our regular packages of new music during the summer months. We send out two or three for the piano during the summer, and perhaps one vocal package. All that is not used is returnable, everything charged at our liberal professional discount. Few successful teachers ignore this method of getting new and standard fresh music to use in their classes.

A postal card will bring these packages, another one will stop them at any time. Let us know about summer new music now.

Teaching Song Album (Studio Song Album)

This new song collection is designed primarily for studio work with young singers or those not far advanced. It consists chiefly of songs of moderate compass and without difficulties of execution. All the songs, however, are of the most attractive character. They are songs that have not appeared in previous collections; they will prove acceptable alike to teacher and student, and they will tend to relieve the tedium of the earlier phases of vocal study and at the same time afford material for introductory work in phrasing and interpretation. The songs are of various styles, well contrasted in character.

The special introductory price in advance of publication is 40 cents, postpaid.

Compositions for Beginners By Anna H. Hamilton

In this work we have something positively new and unique to offer. Our Publication Department has become very enthusiastic over it. It is nothing more or less than a practical work for beginners for musical composition. In general education in the public schools, children are taught from the very beginning to write little compositions; and why not the same thing in music? Mrs. Hamilton has been quick to see the work producing a book of this kind and we are delighted to be the publisher. There is not anything in the book that a child of even eight years cannot comprehend. Mozart began to write musical compositions at three years of age, and many a child in the schools to-day will write creditable compositions at the age of five and six years, so do not for a moment get the idea that the work of musical composition is beyond the range of a child.

The material in this work has been used for years with great success. If it does not do anything more, it starts the child to thinking in the right direction. They will be delighted to have what is here presented for them. We would like to see a thousand teachers take up this work; in fact, many a teacher would be profited by going over the contents of the work in a thorough manner. The book enters into untrodden fields and that is why we are so anxious that the teachers and student, and they will tend to relieve the tedium of the earlier phases of vocal study and at the same time afford material for introductory work in phrasing and interpretation. The songs are of various styles, well contrasted in character.

The special introductory price in advance of publication is 40 cents, postpaid.

Easy Arrangements of Celebrated Pieces for the Pianoforte

We have had much success with our various arrangements and transcriptions of celebrated pieces by the great classic and modern masters. In this new volume all the best and most popular of these numbers will be duly incorporated. In making these arrangements the originals have been followed as closely as possible, the idea being to bring these master works within the grasp of the average player. A number of well-known composers and musical conductors have worked upon these transcriptions, notably, Moszkowski and Sartorio. This volume will make a splendid introduction to the study of the classics.

The special introductory price in advance of publication is 40 cents, postpaid.

Twelve Games for Children Arranged for the Pianoforte By M. Greenwald

This volume contains twelve characteristic pieces which are both vocal and instrumental. The tunes of these little pieces are traditional melodies and the songs may be acted. The main feature, however, is the use of them as piano pieces. Each melody is also treated as an instrumental piece in the form of short variations. Mr. Greenwald has issued similar volumes, which have proved very acceptable. The pieces are all of the very easiest grade and are quite educational in character.

Our special advance price is 40 cents.

Beethoven's Selected Sonatas

This standard work will be issued in the Presser edition during the next month or so. It will contain about one-half of Beethoven's Sonatas, but only those that are most popular. The selections will be taken from both volumes. We are particularly desirous of including one of the most attractive of all sonatas, that is, *Op. 31, No. 3;* in this volume. None of the selected volumes of Beethoven's Sonatas have had this Sonata in it. The volume without doubt, will be classed as the finest educational one in our catalogue.

The special advance price during the present month is but $1.00, postpaid.

Four-Octave Keyboard Chart

We had hoped to be able to announce the publication of this work in this issue, but we will continue it for another month on special price. It is an elementary affair that is useful to every teacher in the studio. It is a chart of the keyboard with other elementary material which is useful to various beginners. It can be placed back of the keyboard to indicate the keys on the piano. This is the prime object of the chart—to fix the location of the keys in the memory. It can also be used for table practice for five-finger exercises.

Our special advance price is but 20 cents.

Twenty Progressive Studies for the Pianoforte By M. Greenwald

These studies begin in the second grade and just on to the third. They are bright and attractive as well as useful little studies, everyone of them having technical value. They take one away from the everlasting grind of Czerny and Heller. They are much more melodious than the usual run of studies and at the same time lose nothing of educational value.

Our special advance price for this volume is but 35 cents, postpaid.

Extraordinary Offers for Renewals in June

Although the postage rates increase on the first of July once more, we are not making any further increases in the subscription price of THE ETUDE, and will not do so unless we are driven to it by such further increases in the cost of materials. As there does not seem to be any cessation in these advancing prices, however, it is impossible to say how long this rate can be maintained. To subscribers who wish to protect themselves against a further increase in price, we are going to extend the following offers, good only for the month of June:

Add 30 cents to the subscription price, making a total of $2.30 in the United States, and $2.55 in Canada, and we will send you your choice of any of the following:

Beginner's Book—Theo. Presser.
Mathews, Standard Graded Course, ten grades, any one grade.
Baltzell, History of Music.
Celebrated Compositions by Famous Composers.
Standard Violinist (32 pieces).
Standard Vocalist (50 selected songs).

Rachmaninoff Album for the Pianoforte

This volume, containing the most popular pieces of the contemporary Russian master, should be in the library of every pianist and student. Our new volume, carefully edited and revised, will contain the two great *Preludes in C Sharp Minor* and in *G Minor*, together with other favorite numbers.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Melodies Without Notes By Mrs. H. B. Hudson

The apparently paradoxical title of this work is well justified by its contents. The little melodies contained in the book are written out for the student in capitals instead of in musical notation, but they are written out in such a manner that there can be no misconception as to time. The parts for both hands being indicated in this manner, the attention of the student may be fixed chiefly upon the piano keys. This idea was first carried out most successfully in Mrs. Hudson's previous book, entitled *A, B, C of Music.* The new book may be regarded as a continuation. The melodies are all very pretty and easy to play.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Standard Elementary Piano Album

This new volume is now about ready but the special introductory offer will be continued for one month longer. It is one of the series printed from the special large plates and it will contain an unusually large number of pieces lying chiefly in the first grade or in the early second grade. Among the favorite writers represented are Cramm, Lawson, Greenwald, Clark, Strickland, Ellis, Spenser, Arnold, Forman, Berwald, Spaulding, Bugbee, Crosby, and many others.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Piano Playing and Piano Questions Answered By Josef Hofmann

This book contains possibly more practical information on modern piano playing than any other work of which we know. There are a number of most valuable essays by this distinguished pianist, but the principal feature of the work is the Question and Answer Department. These were published some years ago in the *Ladies' Home Journal* and attracted widespread notice. There was such a demand at that time for these questions and answers that they were published in book form. In this work the best of the literary writings of Josef Hofmann have been collected.

Be sure and get a copy of this book while it may be had at the lower price. The introductory price is $1.00, postpaid.

Henlein Mandolin Method Book I

Our new edition of this work is now ready but the special introductory offer will be continued during the current month. This is positively the best and most practical instructor for the mandolin ever issued. It is so simple and direct that it might be used even for self instruction. It contains the rudiments in full together with various diagrams and explanatory notes, followed by some useful exercises and attractive pieces.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Songs and Dances from Foreign Lands Arranged for the Piano By M. Paloverde

This is a book of interesting and easy transcriptions of more or less familiar folk songs and dances from various countries. They are arranged purely as piano pieces and in point of difficulty most of them fall in the second grade. The numbers are all good and there is much color and variety in the entire volume.

The special introductory price in advance of publication is 35 cents, postpaid.

Child's Own Book of Great Musicians—Liszt

This set of little booklets for children has proven wonderfully useful and popular, and the present one—Liszt—without doubt, will be most welcome. This book makes the thirteenth of the set.

The idea is not new in education, but it has never been applied to music. Cutting out little pictures and pasting them in the proper places is not only amusing but is also educational for the children. They have something to do themselves, in fact, they make the book and put their name down as the author of it and even do the binding.

If this notice falls under the eye of the teacher who has not as yet adopted them, we would strongly advise them to look into the matter as we have never published anything for little ones that has been more acceptable than just these little booklets.

The usual retail price of these books is 20 cents. We have made the advance price on this one, Liszt, 10 cents, postpaid; just one-half price. You will get the copy immediately on publication.

Seven Songs from the South By Lily Strickland

This new cycle or series of songs by a favorite writer is to be published in a single handsome volume. The titles of these songs are *Mammy's Sleepy Time Songs, Mammy's Religion, The African Jeremiad, Mistah Turkey, But I Prays, Hick'ry Tea,* and *River Jurdan.* The composer's treatment of her subject in these songs is most sympathetic. The songs are truthful and characteristic and among the best things that this writer has done.

The special introductory price in advance of publication is 60 cents, postpaid.

Standard American Album for the Pianoforte

This is a new volume in the series printed from the special large plates. It is made up chiefly of teaching and recital pieces by contemporary American writers of note. It will contain a larger number of pieces exclusively by American composers than any other published volume. The pieces have all been selected with the greatest care and every one of them is well worth playing. In point of difficulty this volume will range from about grades two to four, inclusively.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Introductory Polyphonic Studies for the Pianoforte

This new work is being prepared in response to a very general demand for a book which may be used to precede the little preludes of Bach and similar polyphonic works. It is a compilation of easy polyphonic studies selected from all sources. Nothing is so good for the concurrent training of the eye, the mind, and the hands of piano students as studies which require absolute independence. This absolute independence of the parts lies at the foundation of all polyphonic works. When once used, our new book will prove itself indispensable.

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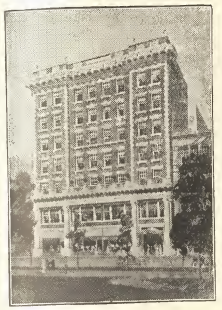

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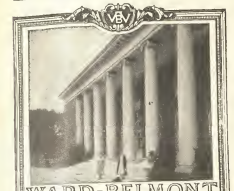

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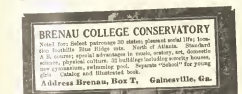

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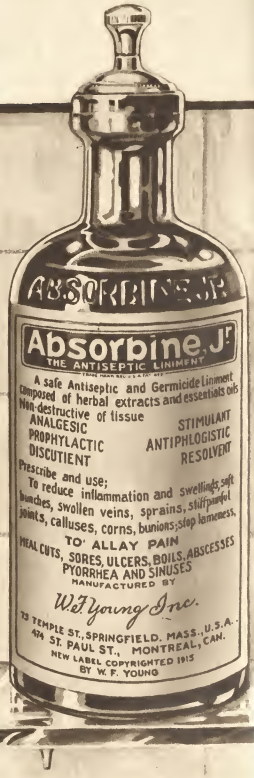

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